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COLLECTOR'S HANDBOOKS

DELFTWARE

Dutch and English



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FIG. 1. DRUG JARS.
Decorated in blue, yellow and manganese. Height, $3\frac{1}{2}$, 5, and 6 inches.
Date 1600. Rijks Museum, Amsterdam.

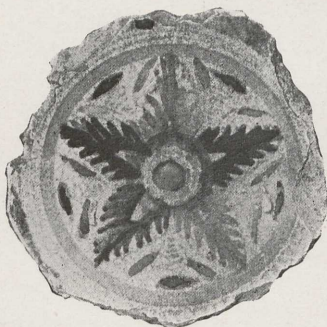


FIG. 2. FRAGMENT OF PLATE.
Decorated in three colors. 1600.
Rijks Museum, Amsterdam.



FIG. 3. TILE WITH FIGURE.
 $4\frac{1}{2}$ inches. 1600. Rijks Museum, Amsterdam.



FIG. 4. TWO-HANDLED JAR.
Arms of Amsterdam and Haarlem.
1610. Rijks' Museum, Amsterdam.

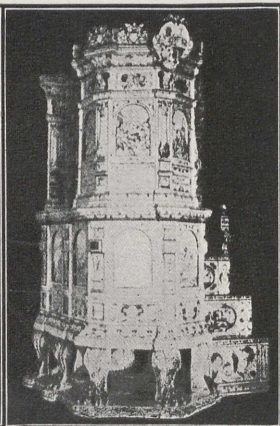


FIG. 5. DELFT STOVE AND CHAIR.
Dated 1640.

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DUTCH AND ENGLISH

BY

N. HUDSON MOORE

AUTHOR OF "THE LACE BOOK," "THE OLD CHINA
BOOK," "THE OLD FURNITURE BOOK," "OLD
PEWTER, BRASS AND COPPER," ETC.

With 58 Half-tone Engravings from Photographs



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The works consulted in the preparation of this Handbook are :

“ Histoire de la Faïence de Delft ” par Henri Havard.

“ Graesse-Jaennicke, Guide de l'amateur de Porcelaines et de Faïences.”

“ Guide to English Pottery and Porcelain,” published by the British Museum.

“ Maiolica,” published by the South Kensington Museum.

“ English Earthenware and Stoneware,” by William Burton.

“ Porcelain of All Countries,” by R. L. Hobson.

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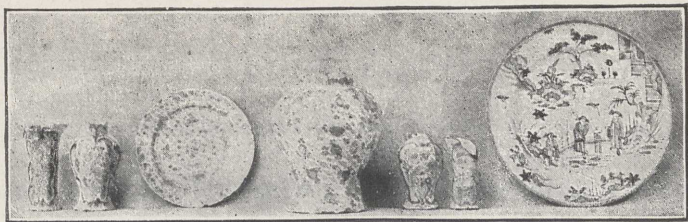
" 56. Liverpool punch bowl.

" 57. Liverpool punch bowl.

“What land is this? Yon pretty town
Is Delft, with all its wares displayed;
The pride, the market place, the crown
And centre of the potter's trade.
See, every house and room is bright
With glimmers of reflected light
From plates that on the dresser shine;
Flagons to foam with Flemish beer,
Or sparkle with the Rhenish wine,
And Pilgrim flasks with fleur-de-lis
And ships upon a rolling sea,
And tankards pewter-topped and queer
With comic mask and musketeer!
Each hospitable chimney smiles
A welcome from its painted tiles;
The parlour walls, the chamber floors,
The stairways and the corridors,
The borders of the garden walks,
Are beautiful with fadeless flowers
That never droop in winds or showers,
And never wither on their stalks.”

—*Longfellow.*

DUTCH—DELFT



DUTCH DELFT

THE pottery in general use during mediæval times, to go no further back, can be classed under the head of soft-bodied wares. These soft-bodied wares can be divided into unglazed, glazed and enamelled.

The foundation or body of these wares is practically the same, consisting of paste made from a single clay or mixed clays, but subjected to different degrees of heat and treated with different materials to form a coating.

The unglazed earthenware may consist of clays sufficiently fired to make it practical for use except in holding liquids, as it is porous, or it may consist of the same body fired with a greater degree of heat and so fused that it becomes impervious to fluids without the addition of a glaze. Under this head in addition to the early crude vessels, come such choice wares as those produced by the Elers Brothers about 1700; by their successors among the English potters; the basalt wares of Wedgwood and others, and the unglazed stonewares either white or coloured which were produced by the various Continental potteries. The decoration of these wares was in the form of ornament applied to the surface, as in Elers' red ware copied from the Japanese, or the classical figures on Wedgwood's basalt and jasper, and on similar wares made throughout the eighteenth century.

The glazed wares consisted of earthenware covered with a glassy coating, or with a film produced by shovelling common

salt when wet into the kiln. The salt vapourizes and forms on the ware in the forms of tiny drops which run into each other giving a granular or pitted appearance, and while rendering the article impervious to liquids, still shows beneath the transparent glaze the coarse body of the clay. To cover this up, before the use of tin enamel became general, pipe-clay carefully prepared and mixed with water was applied to the pottery, dried, and slightly fired, after which it was ready to receive the glaze. This was known as "slip ware" and one mode of applying decoration was to scratch a pattern in the white slip before putting it in the kiln. This showed the colour of the body through the white slip, and as it was commonly red or yellow it made a simple and not unpleasing decoration, which was called by the Italian word "sgraffito," in recognition of the fine work done by the Italians in this style. The more common method of using slip was to apply it to the body in the form of ornaments of the simplest description, lozenges, drops and bands being among the earliest. These were applied by means of quills or spouted pitchers through which the liquid slip dropped or trailed out, according to the fancy of the potter.

Later little bunches of clay were stuck on and designs stamped in them by means of metal dies, so that we find birds, fleur-de-lis, coats of arms, rosettes, letters, dates, and sometimes ships and human figures, set haphazard on the jugs, mugs, tygs and other rude objects which were potted early in the seventeenth century. A step forward was the use of oxide of tin which was added to the oxide of lead and glass and produced enamelled or stanniferous pottery, under which head comes Delftware, both of Dutch and English manufacture.

It is the custom among those who class under the head of "china" both pottery and porcelain, to call all ware with blue and white decoration, "Delft." While much Delft is decorated in blue and white, other colours are frequently employed, and the term "Delft" is properly applied to a class of

ware made of coarse pottery, yellow or brownish in colour, covered with a coating of enamel composed of glass, oxide of lead and a certain proportion of oxide of tin.

It is the presence of the tin which, with the application of heat, gives the enamel its fine white colour, and which renders it peculiarly adaptable to being painted on in colours. This process, the covering of a coarse pottery with a coating of material which gave it a superior appearance and enabled a fine ornamentation to be applied, had long been known in Italy and to the Moorish potters, whose use of a stanniferous glaze had made their pottery famous. Commercial intercourse between Holland and both Italy and Spain had been established long before the appearance of Delftware in Holland, and the use of stanniferous enamel was known to her potters. In 1560 Piccol Passo of Urbino had established at Antwerp a pottery for making Italian majolica, and what was known in one city of the Low Countries soon spread to others. When the home-coming ships brought into Holland the wonderful porcelain of the Orient whose composition was a mystery, what more natural than that stanniferous enamel should be used? It gave to their common ware an appearance so like that of the Chinese importations that at the distance of a few feet all but the most knowing would be deceived. It rendered the ware more popular than the previous dark-coloured pottery, and raised the product from the class of peasant pottery to a rival of the Chinese wares.

The story of the birth of the potters' craft in Holland is often connected with the name of their ill-fated heroine Jacqueline, around whose career so many stories and ballads have been woven. In the year 1417 this Daughter of Holland, when but seventeen years old, succeeded to the estates of her father, consisting of the three provinces of Holland, Zealand and Hainault. Poor little princess, her struggles lasted thirteen years, her most relentless enemy being her uncle, John of

Burgundy, called "The Pitiless," by whom she was forced from her father's lands, degraded in rank and hunted from place to place till at the age of thirty-five, she died. In the thirteen years of struggle the child-widow as she was when she received her inheritance, had one husband after another forced on her, two of them cruel and brutal to her, till at last the fourth one by his gentle and kindly devotion, made the poor "lady forester" as she was now called, forget the misery she had endured with the others.

During one of her periods of flight she stayed for rest and safety in the Castle of Jeylingen, a hunting-seat which was half-way between Haarlem and The Hague. The castle was surrounded with a moat, and long, long after the death of poor Jacqueline when the moat was drawn, in the mud at the bottom were found twenty or more little round jugs, crude in the extreme. At once it was declared that these were the handiwork of the unhappy Jacqueline, who used a potter's wheel to make time pass more quickly, and they were called "Jacoba Kanneltes" or "Little Jugs of Jacqueline."

While the legend is a pretty one, it is necessary to state that the same kind of little jugs have been found elsewhere in Holland, and that tiles, not jugs, were the first objects made. Moreover the potters' craft was one of the oldest practiced, and no doubt was brought to Holland from Italy or Spain. Tiles, as we know the term, are of square or oblong shape, and comparatively thin. These early Dutch tiles for wall-covering or for fireplaces were more in the shape of bricks, and were decorated with biblical subjects, arms and devices, and sometimes dated.

About the year 1600 the square tiles with which we are familiar were made and the decoration was not confined to the simple forms shown on the block-like tiles previously mentioned, but showed seascapes, heads, figures and landscapes. By this time, too, plaques, as they were called, round or with scallops and decorated with designs in polychrome were attempted.

The first potter whose name and date of work is positively known, was Herman Pietersz, a widower from Haarlem but living in Delft, who married Anna Cornelisz, a spinster of Delft, in 1584. His business is given as that of potter, and he was a person of substance, as is proved by the fact that he owned three houses in Delft. From this time on the manufacture of fine ware at Delft advanced with rapidity, and by the year 1611 a guild of St. Luke, composed of workmen employed in painting; glass-workers and engravers; potters; weavers of tapestry and embroiderers; sculptors; scabbard makers; printers and booksellers, and those who dealt in paintings and engravings, was organized.

Herman Pietersz was the first member of this guild, which, like similar corporations in England, grew to have great wealth and power, and for two centuries were most important organizations. Guilds dedicated to this saint were to be found in many of the prosperous cities. One was established in Venice in the thirteenth century; Florence had one in 1349, Cologne also had one about this same time, so that Delft was rather behind many of her sister cities.

The rules governing these bodies of men were exceedingly strict. The articles made by the various branches were only allowed to be sold by persons who were guild masters, and any person other than guild members who attempted to sell these things was fined ten gulden and the objects were confiscated. At the great fairs which were held generally twice a year and at which the yearly "trading" was commonly completed, outside merchants were allowed to have such objects on sale one day in the week, usually Thursday.

Even this became too much liberty according to the ideas of the guild masters and so new rules were made, and from the year 1662 no strangers were allowed to trade at Delft. The guild masters were men of consequence in the corporation, and although when it was first organized its affairs were managed

by four presidents, with the great increase of members this number was raised to six, two painters, two glaziers or makers of glass, and two potters.

These officers had great power entrusted to them ; they controlled all the moneys belonging to the guild and they decided who should become members of the society, although all candidates had to pass an examination and make some article belonging to their special trade, before they could be admitted.

In the year 1654 the candidates who wished to belong to the branch of potters had to submit three articles, a salad bowl, a pot for syrup and a salt-cellar made from one piece of clay. In order that there should be no underhand work by any of the candidates, they were shut up in the guild building and not allowed to leave it till their test was completed. If the articles submitted were not of sufficient merit to admit the candidate, he was forced to wait a year and six weeks before trying again, presumably to give him time to improve in craftsmanship. The fees alone were no light matter, and sometimes the guild had to advance them, the candidate paying back as soon as his means allowed.

Delft was not the only Dutch city where pottery was made in the sixteenth century, for Pietersz himself came from Haarlem, and it is known that there were works at Rotterdam, Amsterdam and Middleburgh as well.

But Delft was a city of importance early in the sixteenth century, and in order to reap the benefit of its prosperity, workmen came from all parts of the Netherlands to settle there. It was the court town when William of Orange established himself there, and though the court itself was modest enough, visitors from all parts of the country came on missions or as ambassadors, accompanied with great retinues of servants and attendants.

Accommodations had to be provided for these guests, so houses of more or less pretension were built, and all the

trades felt the season of prosperity. Travelling in those days with large companies of people, horses and sumpter mules was a laborious thing, and the stay was apt to be long. It was the custom also that such visiting deputations were met at the entrance to the town by the burghers and dignitaries of the place, and presented with a cup of wine, the cup itself being usually of precious metal and called a "cymaise." Other cups of lesser value were presented to the members of the company of a value corresponding to their rank, so that there was a call for such articles as should present a good appearance and yet not be too costly.

By this time, too, the progressive Dutch had many a swift ship on the sea, not only the fleet under Admiral Van Tromp, but many rovers to whom the Prince of Orange had issued letters of marque. These rovers laid in wait for the rich Spanish and Portuguese galleons, and ships from the Orient, and in the spoils were many pieces of porcelain from China which aroused the admiration of all who saw them. The Dutch East India Company was established in March, 1602, and did a flourishing business for nearly two hundred years, and had many stations established in various parts of the world.

When Chinese porcelain began to be brought in, the Dutch, always ready to profit by any suggestion, set about ways of imitating it. Delft was already famous for its beer, its fine cloth and tapestry, why not make it celebrated as well for its pottery? The clays in use were not white and fine like those used by the Chinese potters, and the colours used in decorating were affected by the tint of the body. So the scheme of coating the coarse body with a layer of white upon which the colours could be laid was tried and found to be practicable.

The raw materials were brought from different places, the tin chiefly from England, and these ingredients were carefully mixed after being ground, and kept in great tubs till the consistency was smooth. The clay was then put in brick vats

where it stood for a still longer time, and then when in a proper state to be worked, was divided into pieces of convenient shape and size and shaped either on a wheel or by hand. Such pieces as had handles, knobs, ornaments, or spouts, had these pieces "luted" or stuck on after they had been formed in plaster-of-Paris moulds, with clay of a thinner consistency than the body, just as the same work was done later at the great English potteries. The object was now dipped into the tin enamel which gave it a tacky, milky surface into which the colours were painted, and then it was fired.

If the piece was choice and valuable a colourless glass powder was often dropped into the decoration and enamel to improve the glaze in the firing. This thick, milky enamel combines in itself the opaque coating which conceals the coarse body, and also the soft glaze which is one of the great charms of Delftware. Not alone the Delftware of Holland and England come under the head of Stanniferous Pottery but also the Majolica ware of Spain, Italy and Mexico, and Faience made in France and Germany and in other continental countries as well.

Having taken the Oriental porcelain as a model, the Dutch copied the designs they found on the porcelain and in the same colours as nearly as possible. As much of the Chinese porcelain was decorated in blue, they used blue also, and ran all the gamut of shades from a slaty hue to the deepest cobalt. The shades of blue in Delftware while not so varied as may be found in Chinese ware, do vary much in the different factories and periods. They range from a shade almost black in its intensity through cobalt, shades of lapis lazuli, and that greyish shade called by the Chinese, "clouds seen through a mist after rain" to that faint yet clear blue which contrasts so admirably with a deeper shade in camaieu decoration. Various names are given to the different shades of this colour when used on china. Moslem, Missionary, Jesuit all represent shades

and there was besides the Japanese cobalt, less rich in tone than the Chinese "gosu." At the worst, in an effort to economize, European smalt was used which gave a crude and brilliant blue, and there was also the plum-blue which had an ugly purplish tint.

Later, toward the end of the seventeenth century, porcelain from Japan fell into the hands of the Dutch as well, and in this other colours than blue were freely used on wares like the brilliant Imari, so these they copied too, using red, blue and gold with great skill.

In Fig. 1 are shown some drug jars and in Fig. 2 a fragment of a plate made about 1600 and now a part of the collection of the Rijks Museum (the Netherlandish section) at Amsterdam. The jars are decorated in blue, yellow and Manganese purple, and are similar in shape to the Italian *albarelli* from which no doubt they were copied. The arrangement of Italian drug shops was generally to have on the shelves the *albarelli* or drug pots containing confections, herbs and dry stuffs. They had no covers but there was a rim at the top by which a bit of parchment or heavy linen cloth could be tied over it to keep the dust out. They were concave to permit them to be comfortably grasped by the hand, and the usual sizes, like those shown here were comparatively small, although very large ones were sometimes made.

The star in the plate has two blue, two yellow and one purple point, while some of the dashes at the edge are green. These were the colours employed on the earliest specimens and like the shapes of the jars were borrowed from Italy, for these simple colours were those employed by the Luca Della Robbia school in the fifteenth century and in use for two centuries. It was not till the second half of the seventeenth century that great elaboration of decoration was attempted, although tiles with heads or coats of arms were used in many of the houses as wall-covering, like the much worn specimen given in Fig. 3

which is also at the Rijks Museum. The two-handled jar or mug with the arms of Haarlem and Amsterdam on it (Fig. 4) was made about ten years later.

Tiles long played an important part in the domestic architecture of Holland as indeed they do still. Not only were they used for wall-covering in rooms like the kitchen, but entered largely into the making of stoves for heating, as can be seen in the splendid one shown in Fig. 5. This stove was placed in the Maison Reding in the Canton Schwyz when this fine old house was built, in 1640. The stove bears this date as well as an inscription in Flemish stating that it was made expressly for Baron Reding. The stove is a perfect work of art, composed of polychrome tiles no two alike, and painted with landscapes, biblical subjects, and conventional designs to fill particular spaces. Beside the stove and a part of it, is an arm-chair also of the Delft with two steps on which to rest the feet, and large enough to furnish a comfortable seat. This Maison Reding contains another Delft stove of similar make and of the same date, but less rich in decoration.

While the making of Delftware was in its infancy the pieces were usually of small size, five and a quarter inches square being a size common for tiles used in fireplaces, like the one shown in Fig. 6 illustrating the twenty-seventh verse of John 20, where Jesus said to doubting Thomas, "Reach hither thy hand and thrust it into My side; and be not faithless but believing." This tile was one of a pair which I secured unbroken, many years ago, from a dilapidated house which was being pulled down in the old town of East Hampton, L. I. There were several dozen used in the construction of the hearth, but they were ruthlessly sacrificed by the men who were pulling it down, and I got there so late that only the two I have were not broken. It is needless to say that this was before the day when there was any particular interest in such objects, and when the majority of people called all antiques by

the sweeping title of "funny old things," save only here and there where an occasional enthusiast gathered together some special line of articles which appealed to their fancy.

Not only were single tiles, each with its own decorative subject complete used freely, but landscapes and pictures of vessels, as well as large paintings, were copied, the whole composed of many small tiles. One of these pictures rendered in small tiles is shown in Fig. 7. It is signed on one of the lower right-hand tiles, "G. Boumester," the name of the artist who painted it. In large and elaborate examples of this nature, it was no unusual thing for the potter to engage some artist of experience to do the painting for him. They all belonged to the same guild, the execution of a large piece was an important piece of work, and owing to the manner of decoration, painting directly into the enamel, a false stroke of the brush would make great havoc, since it could not be rubbed out or corrected. It was generally only the choicer specimens like this, which were signed, and they were most decorative objects when set in a wall or framed.

After a time, as skill in making and manipulating the kilns for firing increased, very large tiles were made, some more than a yard square. These of course were very costly, for any flaw in the tile itself would destroy it, and all the labour and expense of making and decorating be thrown away. One of these great tiles is shown in Fig. 8, and is a representation of a spirited sea-fight, showing some of the ancient ships with three-story poops and ornate bows. This is not signed or marked in any way. Indeed it is an exceptional thing to find any of these early pieces marked, for it was not till after 1720 that it became compulsory for potters to put on their own mark, or that of the factory for which they worked.

During the eighteenth century there were many potteries established at Delft, all of them engaged in making goods for export, most of which were without marks of any kind, since

the potters did not care to sign in any manner their export ware.

The portrait tiles required a higher style of work than was put into the copying or even designing of landscapes, marines or flowers, but even these were often nameless. The fine portrait tile of pastor R. Junius (see Fig 9), painted about 1660, is attributed to Frederick van Frytom who was a member of St. Luke's Guild in 1658. He was distinguished for his landscape and portrait work, and was one of the few who did not yield to Oriental influence, never copying their designs, nor using them to build his own designs upon. There is a beautiful plaque by him, showing a landscape with figures, at the Rijks Museum, and it is signed with his name in full. An example of his landscape work is shown in Fig. 10, and gives an excellent idea of his methods.

It is a matter for speculation as to what has become of the Dutch pottery as well as the Dutch paintings which came into this country before the opening of the seventeenth century. The wealthy Patroons and Lords of the Manor settled in and near Albany, up the Mohawk Valley at Schenectady, on the Island of Manhattan and on Long Island as well, had plenty of good "sewant," many beaver skins and other commodities to exchange for household goods and ornaments. It would seem natural that a picture showing life in the parent country would be selected.

When you consider that the artists painting at this time were such masters as Van Steen, Mieris, Gerhard Dou, van der Helst and de Vries, that their pictures during their lifetime were held at moderate prices, it seems strange that more of them are not to be found here. In many inventories mention is made of pictures of one kind or another without reference to who painted them. In the inventory of Dom. Nicholas Van Rensellaer of Albany, particular mention is made of "13 pictures, with the King's Arms and an Almanack, worthe in

all 80 guineas." This was in 1678. In the inventory of Margaret Van Varick, widow of Dr. Rudolphus Van Varick, 1696, mention is made of "A large picture of images, Sheep and Goats that hung over the Chimney," also "A large picture of Dr. Rudolphus Van Varick"; these were unusual descriptions for these days.

It is the same way with the pottery as with the pictures. Earthenware cups, chargers and bowls with occasional dishes are specified as bequests by will, and were undoubtedly Delftware, since Oriental ware was classed under the head of East India ware or porcelain.

The wide Dutch schooners touched at all our Colonial ports, Plymouth, Massachusetts, having a large trade by 1634, "Maryland upon Potomack River," Marblehead, several places upon the Connecticut River, and Portsmouth, New Hampshire, were all of them trading posts, as well as the settlements which were near the Hudson River or on it. Dutch goods were exchanged for fish, furs, oil and sea-horse teeth, and among the cargoes of Holland cloths and taffaties, ponabaguzzies and other East India stuffs, came many a crate of "Cheenie pots and small china ware."

The inventory of John Winder deceased, 1675, shows quite a list of earthenware. Among the pieces are five large dishes, valued at three pounds. "Seven ditto at seven shillings each, two pounds, nine shillings. Ten ditto at four shillings each, two pounds. 2 Pye plats and one Ches plat, nine shillings."

The inventory of Dom. Nicholas Van Rensellaer already referred to is long and interesting, showing much household stuff of value. He had "5 Chany plats and 6 Cupps some hole and some broken, 8 guilders. 19 fine earthern plattes, 12 butter Dishes and 2 earthern Salt Sellars, 18 guilders; 8 fine earthern little dishes, 2 earthern fflower potts, 1 earthern can, 1 do. Mustard Pott, some hole and in peeces."

He had also in the kitchen some coarse earthen plates and pots.

Sarah and Cornelis Jacobs had quite an estate when it was inventoried in 1700. Among other things they had "1 Chyne Laced Bowle, 15 sh. A parcell Chyne and earthern ware, 3 pounds. 1 teapot at 10 shillings, 9 earthern Dishes valued at 8 sh, and 12 new plates, 1 pound, 4 shillings."

Judith Stuyvesant, 1678, bequeathed to her son Nicholas William Stuyvesant all her "China Earthern Ware except the three great potts, and Lastly I doe bequeath to my cousin Nicholas Bayard as an Acknowledgment from myselfe my black cabbinnett of Ebbon wood with the foot or frame belonging to itt, together with the three great China Potts before reserved." She had also a will that was sealed up, and one of the items in it was "my Testatrices greate case or Cubbard Standing att the house of Mr. Johannes van Brugh Together with all the China Earthern Ware that is Lockt up in said Cubbard and no more."

Christina Cappaens, 1693, had a large and valuable estate. She bequeathed to one of her daughters "1 White Earthern Can wth. a silver cover, valued 18 shillings." To her grandchild she bequeathed, "4 earthern plattes, 8 sh., 5 Cheinie cops, 6 sh. and 1 Blew Earthern Wine Can wth. a silver cover, 12 sh." This is evidently Delftware.

She also bequeaths to this same granddaughter, "11 small cheenie disshes, 4 cheenie copes, 2 mavel Imeges, 7 Painted disshes, 1 small Can, 2 Copes, 5 White plates, 2 Copes, 2 small disshes, 1 Wheit can and 8 earthern Potts, 1 earthern can, 5 Earthern white and painted cops, 1 Earthern Lamp and 1 pair Sissers."

"Tryntie Arents, widdow and relict of Bernadus Arents late preacher to the Lutheran Congregacon in the City of New Yorke in America, Nov. 30, 1695," leaves all her goods to be sold, and the money applied to the purchase of a house to

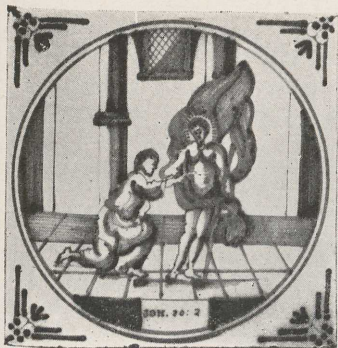


FIG. 6. TILE WITH BIBLICAL SCENE.
Blue and white, $5\frac{1}{2}$ in. square.
Belongs to the writer.

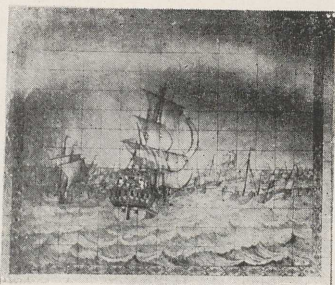


FIG. 7. SEASCAPE IN SMALL TILES.
Signed "G. Boumester." Rijks
Museum, Amsterdam.



FIG. 10. PLATE BY VAN FRYTOM.
Diameter $8\frac{1}{4}$ inches. 1660. British
Museum.

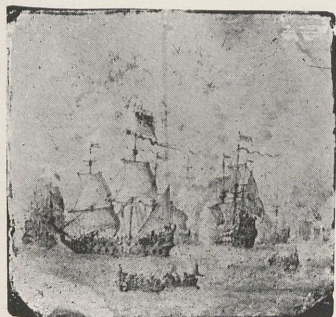


FIG. 8. SEA FIGHT, SINGLE TILE.
Rijks Museum, Amsterdam.

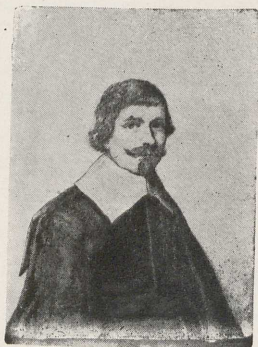


FIG. 9. PORTRAIT TILE,
R. JUNIUS.
Ascribed to Frytom.
1660. Rijks Museum,
Amsterdam.

belong to the Lutheran Congregation, and the rent of house to be applied to pious purposes. She must have had considerable crockery, for "A parcell Chaney ware" is valued at 5 pounds, 5 sh.

Jeremias Westerhaut, whose inventory is dated Oct. 16, 1702, had sixty-four pieces of earthenware, and among them are "10 painted earthern dishes, and 5 pieces of Earthern Ware for Cubbord," the latter evidently one of those sets of five vases which were so ornamental, whether in blue and white or polychrome.

Evert Van Hook of the City of New York, Cordwainer, 1711, specifies as below "Item. It is my will and pleasure that if my said widdow Neeltie Jacobs, should Remarry, she my said widdow Shall Leave three quarters of my Reall and personall Estate not Consumed for my three beloved Children after she hath taken out a New Cobbert that is now amaking by Mr. Shaveltie with three Great and Twelve Small Earthern Cups Suteable upon the Top of said Cobbert."

The largest amount of china and earthenware which I have found in any of these very early inventories, belonged to Mr. Cornelis Stenwick, July 29, 1686. There are 324 pieces mentioned, among them, "1 pair earthern shoes," which we know were favourite ornaments made by the Delft potters, and in the "great chamber" he had "19 pieces of china dishes and porselaine," one pair of which were valued at four pounds. He also had in this same room "5 Allabout Images" valued at 15 sh. and "Two Earthern Flowered Potts." He had bottles, bowls and basins, cups, small and large dishes, pots and cans, a mustard pot, and an earthen book, another ornament made in Delft.

From these inventories it can be seen that there was plenty of Delftware in this country at an early date, and this is only the Dutch ware, for the English was not made till some time later.

Among these cupboard pieces or sets which were constantly coming over, and for which "new cobberts" were being made, were some of those enormous jars which measured as much as thirty inches in height. They were copied from Oriental models, had covers, and when painted in the clear blue and white, or in the more brilliant "Imari" colours, showing red, blue and gold, were naturally among the choicest possessions of the Dutch housewife. The very nature of the fittings of a prosperous Dutch household of this period, with its heavy built-in furniture, its great chests and massive cupboards, called for large and showy pieces of pottery to go with them. To be sure it was to the interior of these cupboards that the Dutch *fvrou* consigned her choicest bits, cups with or without covers, china or silver toys, and such curios as came into her hands when the ships came home from Eastern trips. The high mantel-shelf was a wide and roomy place on which to display a row of plates, and the "best room," seldom opened except for company, had in it those evidences of prosperity, long chests filled with linen and lace, cloth and embroidery, and the cupboards with silver and china, of which the owner was so proud.

In Holland by 1660 tea had become popular among those who could afford it. Every well-to-do family who could manage it fitted up one room where the drink was prepared and served, and where the furniture consisted of tea-tables and chairs, with cabinets for the cups and sugar-boxes as well as for the silver spoons and saffron pots, without which no tea-room of the seventeenth century was complete. The tea and saffron were served together, the mixture being hot, sweetened and covered in a cup so as to preserve its aroma. Milk was an addition which came from France, and did not come into general use till after 1680.

Just how much Delftware found its way to the southern part of our country it would be hard to say. Yet some there was undoubtedly. At Græme Park, the home of Sir William

Keith, near Philadelphia, in 1727, there were rich goods of various description. In his schedule drawn up when he was about to leave for England, there is enumerated much silver, china and glass. "Of Delft, stone and glassware, 18 jars, 12 venison pots, 6 white stone teasetts, 12 mugs, 6 doz. plates and 12 fine wine decanters."

During the second half of the eighteenth century the dealers who had "china ware" for sale had increased immensely. In New York you could buy from John R. Roosevelt, James Gilliland, Henry Wilmot and George Bell, all of them settled near Wall Street. In 1757 many different wares were offered to the public, as the following advertisement will show :

"To be sold by Edward Nicoll on the New Dock crates of common yellow ware both cups and dishes; crates of white stone cups and saucers; crates of blue and white ditto; crates of white ware; crates of black; crates of tortoise-shell and crates of red, all well sorted; crates of pocket-glasses, boxes of glass consisting of wine glasses; salts, sugar dishes, cream pots and tumblers, tierces and hogsheads of Delftware consisting of punch bowls, dishes, teacups and saucers; with a large and good assortment of earthenware and glass; and a parcel of fine mosaic dishes and plates by retail."

The sets already mentioned for the tops of mantels and cupboards increased in popularity and are advertised freely; "the greatest variety of ornamental china, consisting of groups, setts of figures, pairs and jars," 1768. "Some beautiful ornamental chimney china," 1766. In 1767 Breese and Hoffman of Wall Street imported "India china, enamelled blue and white bowles, blue and white cups and saucers, and India mugs." Hardly an advertisement of china ware from 1750 to the end of the century is without a mention of Delft for sale, sometimes specifying that it is "English Delft" or simply calling it enamelled and burnt ware, blue and white, "decorated and enriched in the highest taste."

Consisting of either three or five pieces these "Setts" were extremely handsome, either in the rich blue or more showy polychrome. One is shown in Fig. 11, the centre piece being a "gourd-shaped" bottle, the next pieces being two beakers, and the ends two covered jars, one with a plain knob, the other with the little dog Foo, carefully copied from a Chinese model, as the cover ornament. This set was made at the celebrated factory of "The Porcelain Bottle," founded in 1672 by Jacobus Pynacker, who was the pupil of Aelbrecht Cornelis de Keizer as well as his son-in-law. It was through the teachings of Cornelis de Keizer that Pynacker's work became so fine, for the elder man was one of the great men of his guild, and famous not only for the excellence of his decoration, since he was the first one to use successfully the Chinese mode of design, but his ware was of a high quality, almost as choice as porcelain and of extreme thinness and fineness.

During the last quarter of the seventeenth century there were twenty-eight works or factories where the ware was made in Delft, and the next fifty years were the brightest period of the ceramic industry in Holland. It was after 1662 that the style of decoration known as "Imari" was copied by the Delft potters from a kind of Japanese ware, and became extremely popular. With collectors of Japanese porcelains Imari ware has no value, for it was made for export only, and the taste of the people to whom it was to be sold was consulted and the decorations planned to suit.

It was made at the little village of Arita hidden in the mountains, and it was not till about 1646 that the mode of using three and five colours on enamel ware, after the methods employed by the Chinese, was discovered or learned. The ornamentation was at first in the Oriental taste pure and simple, with a spray of flowers or grasses, or a branch of almond, cherry or plum with a butterfly or bird. Only occasionally was a figure introduced. This type of porcelain reached its

highest point of excellence about 1660 and was called "the first quality in colour."

Although Arita was a mountain village, it sent its wares to the bazaar at Nagasaki, near which town, on the island of Deshima, the Dutch had established a trading station in 1642. They were allowed to send ten ships a year there for purposes of trade, and bought much at the bazaar. So when in 1662 they found the ware from Arita so beautifully decorated by the potter Sakaida Kakiemon, they immediately realized its worth.

The simple form of decoration was not according to the Dutch standard, however, and it was suggested that a more florid style would give the ware a better sale. This suggestion was acted upon immediately, and the patterns for use were found upon the Japanese brocades and embroideries, as well as upon their gorgeous lacquers. When once the style of decoration was decided on, the ware became very popular in Europe, and was shipped from the little seaport town of Imari, which was not far from Arita, and the name "Imari-yaki" was given to it, the word yaki signifying "ware," the general term in Japan for pottery and porcelain.

Fig. 12 shows one of the Dutch copies of the "Imari" ware, and follows the plan usually observed by the Dutch, of arranging the decoration to follow the various portions of the plate, rim, middle and centre with patterns appropriate to each. The ever-present peony occupies as usual a prominent place, and springs from a vase in the true Japanese style. The colours are red, blue and gold, the red being extremely soft and the blue rich and deep, the gold being used to touch up and bring into relief the more delicate portions of the design.

But all the Delft potters were not content to follow the exact patterns sent them by the Arita potters, and used to make their own designs following the Oriental idea to a limited extent. In Figs. 13 and 14 are shown some choice examples of

the "Dutch Doré," as it was called, made by Pynacker at his factory of "The Porcelain Bottle." They have there still this channelled dish, although it has had to be carefully mended. It shows how admirably the various portions of the decoration were suited to the parts of the dish where it was to be applied, and how harmoniously the edge and central festoon fitted together.

The same colours are employed in the gourd-shaped bottle and covered jug shown in Fig. 14, also made by Pynacker with a still further subduing of the Oriental to the Dutch spirit of decoration. These pieces of "Old Delft" are also at the factory of "The Porcelain Bottle" to-day, and serve as an inspiration and encouragement to the potters who work there. A magnificent collection of these priceless objects was given to the pottery by the late William III in 1887, to act as an incentive in the revival of the manufacture of the Old Delftware.

Never since the pottery of "The Porcelain Bottle" first opened its doors in 1672 have they been closed, a record which belongs to this pottery alone of all the eight-and-twenty which flourished at the close of the seventeenth century. It has met with vicissitudes, passed through many hands, struggled against the havoc wrought by the introduction of printed English wares, and has worked at many branches of the pottery trade. In 1800, Piccardt, who was then owner, unable to struggle along with the old ware, brought over from England several workmen, and began to make pottery after the English fashion.

After his death his daughters still continued the works and made printed and white ware, till in 1876, M. Joost Thooft, an engineer by profession but a lover of art, bought out the works with the intention of reviving the ancient industry of making Delftware, dead now for nearly a century. By rare good luck he found among the workmen still employed in the



FIG. 11. SET OF CHIMNEY PIECES.
Made at "The Porcelain Bottle."

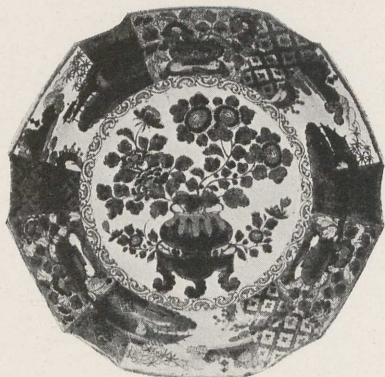


FIG. 12. DUTCH "IMARI" PLATE.
Diameter $13\frac{1}{2}$; blue, red, gold. XVII
Century. British Museum.



FIG. 13. POLYCHROME DISH.
Made at "The Porcelain Bottle." 1672.

factory one who had been there since 1813, and who in his youth had painted on enamelled ware. He had not forgotten his trade, and though nearly eighty years old, he not only worked himself, but taught to a number of others the method of painting on porous clay. Cornelis Tulk, for whom "The Porcelain Bottle" cherishes a grateful memory, died at the age of ninety in 1893. He was pensioned in 1885 and lived to see the art of his youth successfully revived, and through his means.

"The Porcelain Bottle" makes to-day, under the superintendence of artists, Delftware of the old shapes and patterns as well as new designs, but the new Delft is not made on coarse pottery with stanniferous enamel as was the old. The body is white, composed of silex, kaolin and Devonshire plastic earth, and the "paste" is covered with a "slip" which makes it fit to be worked on with a brush. It was owing to Wedgwood's discoveries and the methods introduced by him that the old way of using stanniferous enamel was abandoned. The results obtained are quite different from those turned out by the old potters, for greater variety of tone can be obtained and more minute detail. But with the gain comes the corresponding loss of that marvellous softness of glaze which was the characteristic of Old Delft, and we turn again to our old specimens with affection, while admitting the good results obtained by the new.

Among the ancient potteries which contributed largely to the fame of Delft none put out more varied or better work than Arendt Cosijn at the sign of "The Rose." This pottery was established in 1675 and the mark used was either the word "Roos," or a single "R," or even just a drawing of a rose. The blue ware was distinguished by the charm of the landscapes with figures, the variety and clearness of the blue, and also by the splendid glaze which was seen on all the ware coming from this pottery. In Fig. 15 and in Fig. 16

are represented two examples of Cosijn's polychrome work, the plate to the right showing a brilliant rendering of birds and flowers after "Japan taste" but strongly modified by the Dutch artist. The conventional pattern on the vase is built on the popular tulip, which every Hollander introduces into his work whenever possible. Fig. 17 is one of the pretty scalloped plates with a sort of a parsley design covering it, and with the soft and lovely glaze which we always find on the ware from this pottery. It is marked on the back "Roos" and belongs to the writer, having been picked up at auction many years ago for a comparatively small sum.

For more than a hundred years this pottery "The Rose," turned out its choice wares, till, like so many of its neighbours, it was unable longer to stem the tide of cheaper wares. It then ceased entirely to make the Delftware and became a tile factory. In 1830 this factory combined with "The Three Bells" and "The Claw," and under the direction of J. van Putten & Co., recommenced the making of the old ware. The mark of this factory was "I. V. P. & Co.," in rather large, rude capital letters.

Another famous factory of this period was called by the odd title of "The Old Moor's Head." It was first started in 1632 by Abraham De Kooge, a stranger who settled in Delft and who did some of the finest work in blue which was ever produced there. The paste was thicker than that from some of the other potteries, but this was abundantly compensated for by the beauty of decoration and glaze. De Kooge did not sign his work, but used a rude sketch of a cherub's head, and below it a small shield with the date. His dated work is known as late as 1657, but by 1661 Jacob Wemmers Hoppestein was at work at the factory still called by him "The Old Moor's Head," and he carried out the old traditions and high standard set by De Kooge. He was celebrated for his plates and plaques with centres showing some historical scene with

a more or less appropriate and decorative border and as his preference was for classical scenes he sometimes combined ancient and modern history in a curious manner. In Fig. 18 is given a specimen of his work, showing a plaque in blue and white with the arms of the Elector of Brunswick on the border. His work is rare and such specimens as exist are chiefly to be found in museums. They are marked with an "I" and "W" either placed close together, or with the "I" passing through the "W."

The love of the Dutch for flowers is almost as ingrained in their natures as their love for art, and naturally receptacles for showing their blossoms to advantage were made in different forms. A pretty "bouquet holder" made to hold tulips and hyacinths is given in Fig. 19 and was made at the pottery of Lowys Fictoor, one of the great potters of the most brilliant period of the Delft works. Like De Kooze and several of the other masters of this art, Fictoor was a stranger who settled in Delft, called there, no doubt, by the rising success of this beautiful production of the ceramic art. Not only were the articles sent out from his works excellent as to artistic form and fine paste, but the decoration was of the very highest class. Either in blue and white, or in the more showy copies of Oriental decorations as well as forms, he was one of the greatest of Delft potters, and his factory, "The Double Jug," was renowned for its superior productions. Fictoor was one of the first potters to make those splendid sets of five pieces, his preference being for channelled or grooved effects set off by the richest patterns of birds, flowers and festoons done in manganese, green, yellow, blue and red, farther enhanced by gold. He was elected five times syndic of the Guild of St. Luke and in addition to his initials "L. F." formed together, the letters "D. S. K." were sometimes present also, standing for the name of the factory, "Dubbelde Schenk Kan," and below these a "P" for Pietersz, the name of the superintendent of the works.

In addition to the complication arising from these varied marks, there is a further one. Lambertus van Eenhoorn, almost as celebrated for his Delft as Fictoor, and working at the same time (he was elected syndic of St. Luke's Guild in 1691), signed his work with substantially the same mark. A comparison can be made in the list of marks given. Indeed it was only by the addition of the marks of the superintendents of the works that the products of "The Double Jug" can be told from those of "The Metal Pot." While Fictoor seems to have had only one superintendent, Eenhoorn had three, van der Kloot, Cornelis Kloot, and Verburg, whose initials were placed below those of the master. Van der Kloot after a time worked for himself, and was syndic in 1695, when he signed his work "C. V. K.," the latter two letters being combined.

Three examples of the work of van Eenhoorn are given in Figs. 20, 21 and 22, and show to excellent advantage the superior quality of his work. He fairly lavished detail on his mantel sets, and the covered jar and great beaker and gourd vase are parts of one such set. It can be readily conceived that pieces like these, modelled in his best manner by the potter and painted by an artist, were costly and, from the nature of the ware, fragile, so that only the wealthy could own them. Quantities of china were coming into port brought from China and other foreign places, and the Dutch potter, not content to allow these articles to be so much better than his own, gradually got into the way of firing his biscuit before applying the decoration. By this means less skillful workmen could be employed, for on the hard, fired biscuit mistakes could be rectified, and if the border and a faint outline of the main decoration were put on first, these outlines could be filled in by an apprentice or inferior workman, which allowed the ware to be sold for smaller prices.

This method did not supersede the old immediately. It



FIG. 14. POLYCHROME DELFT.
"The Porcelain Bottle." 1672.



FIG. 15. POLYCHROME PLATES.
Right-hand one by Roos. 1675. Rijks' Museum.

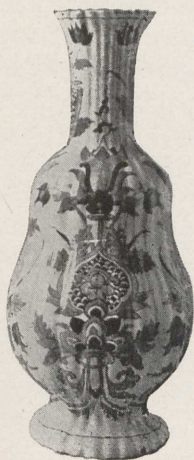


FIG. 16. POLYCHROME
VASE.
Marked "Roos," 1675.
Rijks Museum.

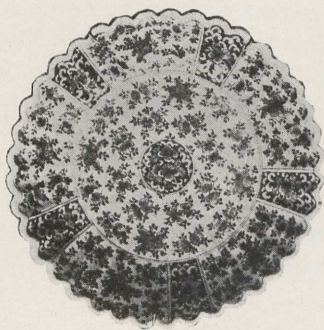


FIG. 17. BLUE AND WHITE
PLATE.
Marked "Roos." 1675.

crept gradually through the factories, and when at the close of the eighteenth century Holland was flooded by English-made wares cheap and comparatively indestructible, Delftware had its death-blow. At its highest period of prosperity there were about twenty-eight factories in operation. None of them were very extensive probably, for Delft had only a population of about twenty-four thousand.

Many small domestic articles were made in Delftware, and during the first half of the seventeenth century, in addition to the drug jars, others of large size for snuff, tobacco, and caddies for tea were put out in numbers. Indeed there are collections which embrace nothing but drug, tobacco, or snuff jars, and any of them are handsome ornaments, the latter two kinds being decorated in polychrome as well as blue, and having brass covers which are occasionally highly worked. Some of the snuff jars are shown in Fig. 23. The most famous factories did not consider such articles as these too unimportant for manufacture, and many of the jars in the collection of which these shown are a part, bear on them the names of celebrated potters and factories.

The jar on the left in Fig. 23 is marked "B. P." (Blom Pot), the factory mark for "The Gilded Flower Pot," in the period when P. Verburg had control of it in 1761. The scene depicted is interesting. "The Young Merchant" (De Yonge Koopman) in the European dress of the period is examining some leaves of tobacco taken from a cask by his slave. Tobacco in various forms is lying about, and a full-rigged ship is presumably bearing away a full crop of finest râpé to the home market.

The jar on the right marked "Beyndhovense Rappe" is very choice in the shade of blue in the decoration, and is marked "M. Q.," one of those provoking signs which so far is assigned to the limbo of "doubtful marks" or "makers unknown."

The style of decoration known as "camaieu" is shown to advantage on the double gourd-shaped bottle given in Fig. 24, and painted with birds and flowers. "En camaieu" consists of an outline of dark colour with the rest of the ornamentation filled in with a lighter shade. This bottle is not marked with the maker's name, but is simply dated 1682.

Tea-caddies have also met the collector's fancy, and they vary much in size from small ones like the one shown in Fig. 25 to some considerably larger, though at this time tea was such a valuable commodity that seldom more than a pound was kept on hand. These caddies had covers of silver, pewter, brass or pottery, and were made of many shapes, and even with slightly raised ornament on them when the craze for the Rococo raged through the land.

Plaques in polychrome or in blue and white, were always esteemed as wall ornaments, and one is shown in Fig. 26, decidedly Oriental in design. This is painted in polychrome, has an unusually rich border, and is a part of the collection of Delftware at the Rijks Museum at Amsterdam. These Chinese figures, like all their designs of birds and flowers, became very popular in the decoration of pottery and porcelain. During the second half of the eighteenth century they were very much used by English potters as well as by the Dutch, and were sometimes called by the quaint name of "long Elizas." The vase in Fig. 26 shows the ever popular tulip, and no hand except a Dutch one could draw the rabbit which is under the tea-stand.

During the eighteenth century the variety of articles made in the potteries was much extended. We have spoken of the different jars. There were bird-cages like the one in Fig. 27, attractively decorated in blue and white, and they were frequently introduced into the paintings of the period. There were also boxes for salt and sugar like those in Figs. 28 and 29, cruets, boxes with twisted handles (see Fig. 30); other

larger boxes to hold hot coals on the top of which the housewife rested her stockinged feet; smaller boxes to be filled with hot water and held inside the immense fur muffs, the box sometimes taking the form of a prayer-book; cisterns to hang on the wall for use in washing the hands and with a receptacle for catching the waste water; jugs for beer or wine (see Fig. 31), elaborate flower-holders like the one shown in Fig. 32 and on the cover, vegetable dishes with six or eight partitions like the beautiful one given in Fig. 33, made by Albertus Kiell.

The pattern for such dishes as these originated in France, or at least the use for them did, for there was an ordinance made by Louis XIII that no one should possess more than one complete service and one "row" of dishes. Later Louis XIV ordered all plate to the melting pot. For "the famine is such," writes the Duchess of Orleans in 1709, "that children have eaten one another. The king is so determined to continue the war that he yesterday replaced his gold plate by a service of faience; he has sent to the mint everything of gold that he possessed, to be converted into louis."

While primarily these sumptuary laws were of benefit to French potteries, those of other countries felt the demand for their wares, particularly the Dutch makers who eagerly felt the pulse of every market. Indeed Louis XIV was a great patron of Delftware, for nearly forty years before this time, in 1670, he had built the "Trianon de Porcelaine," a small hunting lodge in the park at Versailles, the entire exterior being covered with Delft tiles in blue and white, and all the architectural ornamentation was made of the same material.

Owing to the manner of serving at table, when great dishes were put on and every one helped himself with either fingers or fork, the fork being used above the salt, fingers below it, huge dishes or chargers were necessary. Some of these were capable of holding enough food, either meat or vegetables, to serve twenty people. Among other articles made at this time

were round stands on which the wig was placed at night or for dressing it, soup tureens, pedestals, church lamps, inkstands, snuff-graters, candlesticks, teapot stands, shoes and slippers for flower-holders or ornaments, snuff-boxes, scent bottles, lanterns, patch boxes, sun-dials, milk bowls, music racks, crucifixes, animals and figures both large and small, and holy-water stoups.

While the second period of Delftware differed somewhat from the first both in mode of preparation and in the subjects used for decoration, and while on the whole the tendency was to draw from the Chinese and Japanese for the designs and colours, there were artist potters who used the familiar everyday scenes and occupations of their country as the subjects for ornamenting their wares. In Fig. 34 the scalloped oval dish shows a skating scene, and the syrup jug in Fig. 35 has on it a summer idyl which is charming both in execution and design.

During the first half of the century the export of Delft became enormous, but after 1760 it began to decline, and by 1780 there were only eleven factories left where Delftware was made, and by 1808 these had dwindled to seven. Even in these seven the making of Delft had practically been abandoned and more or less successful copies of English and other foreign wares attempted, many of them printed, and none of them holding any comparison to the beautiful ware which had made the town of Delft famous.

At its best period there were, according to Monsieur Havard, the most noted and best authority on the subject of Delft, 763 potters at work, and of these only 126 had marks. The larger part of these marks are from a later period than 1720. In addition to the well-known and famous potteries which had their own marks, there were numerous lesser ones, from which were exported much ware often without any marks whatever.

Indeed although it was expected that the famous potters should sign their work they did not always do it, and in addition to this the marking was often carelessly done, and as previously remarked many potters used marks so much alike that the puzzle is further increased. The letters "A. K." appear often on Delftware of the best as well as of inferior quality. Aelbrecht Cornelis de Keizer, 1642, signed his work A. K. in monogram. Anthoni Kruisweg, 1759, used his initials in a very similar monogram, and Albertus Kiell, 1764, used exactly the same sign, while Adrian Pynacker, 1690, had used a like monogram with the addition of a rude P at the top. As these marks were under or rather in glaze, they are seldom clear and distinct, so that they are easily confused, and it is only when one has learned the style of the potter's work and the quality of his paste, that the different makers can be distinguished.

The paste or body shows the greatest differences not only in fineness and quality but in colour, ranging from a darkish brown to almost cream colour, the lighter shade being the later work. As the pieces were not allowed to rest on the bottom of the kiln, they were either set on stilts or hung by wires. These tore away the enamel and when removed from the kiln generally left a small spot of the paste bare. This is frequently so soft that it can be dug out with a knife, or it may be so hard that even a file scarcely makes an impression. Such pieces as the latter were those of later date, and had been put through two firings.

Among the very unusual objects made in Delftware, the most unique were violins. Of these there were, according to M. Havard, only four made, and he assigns them to the four members of the van der Hoeven family, all of them potters of reputation, and members of the Guild of St. Luke. They are decorated in blue and are exact copies in shape and size of a violin. Among other articles which were made in Delft early

in the eighteenth century were barbers' basins like the ones shown in Figs. 36 and 37. The first of these is in blue and white and the second in polychrome, with the mark of Jan Theunis Dextra, who was member of the Guild of St. Luke in 1759. The person to be shaved held the dish below his chin. This shape was in use hundreds of years and made from metal as well as from pottery. It can still be found in European countries, but those in use to-day are generally brass or other metal.

Some of the most highly esteemed pieces of Delft were made with black or dark brown grounds, the decoration being in bright colours and gold. These specimens are extremely rare and found only in museums as a rule. They take the shape of small vessels and beakers, backs of brushes and small plates. Adrian Pynacker made this style of ware and as in all that he put his hand to, they excelled in shape, decoration and glaze. Indeed the study of Delftware is one of the most interesting and absorbing in the whole range of ceramic objects. There seems to have been no exact formula for the manufacture of the paste; the method of decoration varied with each potter, and when you come across one of those singular specimens which have decoration both under and over glaze, you become prepared for almost any surprise. It seems to be a fact that objects in biscuit form, with a portion of the decoration applied, were sent to China and the main part of the decoration put on there and returned to Holland for the glaze and the final firing. Such pieces as these hardly come under the head of Delft, as that term should only be applied to pottery covered with stanniferous enamel.

During the whole of the eighteenth century, ships took to all parts of the world this beautiful ware, and among the good markets for disposing of it America stood first. There are several fine collections of Delft in this country, the most notable perhaps being that of Dr. Weir Mitchell, which contains



18. BLUE AND WHITE PLATE.
1660. Arms of Elector of Brun-
swick. Mark of Jacob Wem-
mers Hoppenstein.



FIG. 19. HYACINTH BOU-
QUETIER.
By L. Fictoor. 1689. Rijks
Museum.



BLUE AND WHITE.
Assigned to L. van Een-
hoorn. 1691. Rijks'
Museum.
COVERED JAR,



FIG. 21. BEAKER,
BLUE AND WHITE.
Assigned to L. van
Eenhoorn. 1691.
Rijks Museum.



FIG. 22. GOURD-
SHAPED BOTTLE,
BLUE AND
WHITE.
Middle piece of pre-
ceding set. Rijks
Museum.



FIG. 23. SNUFF JARS.
Blue and white.

many specimens of great rarity and beauty. In all our museums are collections of greater or less size, and recently interest has revived among collectors to secure a few specimens of Delftware, not alone on account of the nature of the ware, but because of its decorative beauty. Indeed old Delft can be secured at a smaller price than the modern product, which is costly on account of the increased price which must be paid to skilled labour. Since it has become the fashion to use blue and white for dining-rooms, decorators have searched for this ware and many pieces hitherto neglected are now occupying positions of consequence.

Zola, the author, was another collector of Delft, and at the sale of his collections in Paris, shortly after his death, some fine jars with covers were secured and brought to this country. They are portions of a choice collection of Delft belonging to Mrs. John Oothout, of Rochester, New York.

One of the largest collections of Delft in the world is that which belongs to Mr. J. W. Frome, of Copenhagen. For thirty years and more he has been gathering his specimens all over Europe, and as he began before all the world went to collecting he has had many lucky finds. His treasures are housed in a fine old house in the ancient part of the town, which makes a fitting and appropriate setting for them. Although he collects many kinds of pottery and porcelain, Delft is his chief hobby and in gathering it he has given much attention to artistic shapes and decoration. Some of his choice pieces are shown in Fig. 38, all of these examples being decorated in polychrome.

Ornamental and choice pieces of seventeenth century Delft are shown in the next four Figs. 39, 40, 41 and 42, all of them decorated in blue and white and being in good condition. The friable nature of the enamel causes it to flake off on the edge, revealing the coarse, dark body and detracting considerably from the beauty of the specimens. This shows one reason why we do not find more Delft in this country, for when the

enamel was destroyed it no longer found favour in the eyes of the housewife.

In the next few pages are given many marks that are found on Dutch Delft. Some rare and unique ones are included, for they are necessary to complete the history of the factories which made Delft famous. There are other marks, not included here, which are found on specimens coming under the head of "makers unknown." Nearly all the Delft found in America seems to have come from practically six or eight factories or makers, the most familiar names being those of Van Kessel, De Berg of "The Star," Dextra Senior and Junior, Cornelis de Keizer, work from "The Jug" (De Lampet Kan), Lambertus van Eenhoorn, L. Saunders of "The Claw," and specimens from "The Porcelain Bottle." Some very choice pieces from "The Gilt Flower Pot" (Blompot) occasionally come into one's hands, and "The Three Bells" (De Drie Klokken) are by no means uncommon, on good pieces both flat and hollow.

In addition to the true Dutch and English Delft, there is to be found a species of Delft made both in Germany and France. It is generally in the shapes which were used in Holland, and the decoration is high class, but the tin enamel is put on a hard biscuit and does not cover the bottom.

A pair of vases of this "Delft" is shown in Fig. 43 and very beautiful and ornamental they are, the colour being a rich deep blue and the pattern, birds and flowers most artistically arranged. This same shape can be seen in Fig. 30, and it can be observed how well the vases in Fig. 43 hold their own. Three vases of this style but with different decoration have come under my notice, and they all bear a mark as yet unidentified. The pair shown have been traced back for forty years, but it is not known where the original owner obtained them. The plate shown in the same picture is English Delft, and its history given under that heading.

In Fig. 44 is given one of those ornamental portrait plaques which the Delft potter was so fond of making, this one showing a portrait of William, Prince of Orange, son-in-law of George II, dated 1750. The border is unusually rich and elaborate, the two reserved spaces with their orange trees making a play upon words which we do not commonly associate with the Dutch. This plate is part of the Frank's Collection of Delft which is at the British Museum, and which has a world-wide reputation for the high quality of its specimens and their number.

LIST OF DELFT POTTERS



FIG. 24. DOUBLE
GOURD-SHAPED
VASE, IN BLUE
CAMAIEU.
Height, 13 inches.
Marked 1682. Rijks
Museum.



FIG. 27. BIRD CAGE, BLUE AND
WHITE.
XVII Century. Metropolitan
Museum of Art.



FIG. 25. POLYCHROME TEA-
CADDY.
Height 6 in. XVII Century.
Rijks' Museum.



FIG. 26. PLACQUE IN POLY-
CHROME.
Chinese taste, XVII Century.
Rijks' Museum.

LIST OF DELFT POTTERS

MANY of these men were Masters in the Guild of St. Luke and all were members. The dates given are those of entrance into the Guild or Mastership. The marks are taken from some piece of pottery still extant, and show the individual mark of each potter or of the factory with which he was connected.

TOME
ZWA

THOMES JANSZ. 1590. An Englishman and one of the founders of the Guild of St. Luke in Delft.

SEVENTEENTH CENTURY

268134
DEN 2.M 4

GERRIT HERMAN SZ. 1614.

C

CORNELIS CORNELISZ. 1628.

LG

LAMBRECHT GHIESBRECHT. 1640.

Junius

ISAAC JUNIUS. 1640.

AK

AELBRECHT DE KEISER. 1642. One of the greatest of the early Delft potters, and like some of his cotemporaries a stranger who had settled there.

VH

JAN VAN DER HOEVE. 1649.

S

IVK

JERONIMUS VAN KESSEL. 1655.

Q

QUIRIN ALDERSZ KLEYNOVEN. 1655.

F V. FRYTOM

FREDERICK VAN FRYTOM. 1658. Another of the illustrious Delft potters and remarkable for keeping his work free from Oriental suggestions.

J V H

JAN VAN DER HOUK. 1659.

IG

JAN GROENLAND. 1660.

I. BAAN

JAN BAAN. 1660.

H

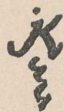
JAN VAN HAMMEN. 1661.

I C

JAN CORNELISZ. 1662.

JK

JAN KULICK. 1662.



JOHANNES KRUYK. 1662.



WILLEM KLEFTIJUS. 1663.

A. I. 1663

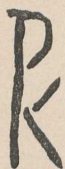
ARY JANSZ. 1663.



AUGESTIJN REYGENSBERGH. 1663. He used his initials combined like the mark shown, with slight variations and in many sizes.

IDW

JAN DE WEERT. 1663.



PIETER KAM. 1667.

E\$

JOHANNES MES. 1667.



JAN PIETERSZ. 1668.



CORNELIS DE KEIZER. 1668.



F. BYCKLOH. 1669.

AJ

A. JANS VAN DER MEER. 1671.

LK

LUCAS VAN KESSEL. 1675.

D. V. Schie

DIRCK VAN SCHIE. 1679.

LG
R

JOHANNES GROEN. 1683.

I V W

JOHANNES VAN DER WAL. 1690.

702
E

PIETER POULISSE. 1690.

C. V. S

CORNELIS VAN SCHAGEN. 1694.

C K 1729

CORNELIS VAN DER KLOOT. 1695.

A
W B

JAN VAN DER BURGEN. 1695.

C W

CORNELIS WITSENBURG. 1696.

Jan Decker

JAN DECKER. 1698.

AB

ARY BROUWER. 1698.

EIGHTEENTH CENTURY

SIXTIUS VAN DER SAND. 1705.

J.C
22½

JOHANNES GAAL. 1707. These two marks are assigned to Gaal whose work was of a high class.

*Leonardus*LEONARDUS VAN AMSTERDAM. 1721.
Besides this mark, the letters "VA"
or "AV" are also used as this potter's mark.*P Vizeer*

PIET VIZEER. 1752.

P. V. D. S.
A. J. 754

PIETER VAN DER STROOM. 1754.

H Zie Remang
17 - 57
DMVELIN

HENDRICK ZIERMANS. 1759.

G Verhaast

GYSBERT VERHAAST. 1760.

M V Kuik

M. V. KUIK. 1765.

**AREND DE
HAAK J. S.**

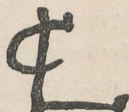
AREND DE HAAK. 1780.

Names of Delft Potteries and Potters Connected with Them

The Metal Pot. 1639 (*De Metale Pot*)



PIETER VAN KESSEL.



LAMBERTUS CLEFFIUS.

Supposed to be founded by Pieter van Kessel in 1639. He was succeeded in 1667 by Lambertus Cleffius whose most successful work was "en camaieu." His mark consists of his initials combined in various ways, and sometimes enclosed in a rude circle.



LAMBERTUS VAN EENHOORN. his work.

Lambertus van Eenhoorn, one of the most famous of Delft potters and decorators, became proprietor of "The Metal Pot" in 1691. He produced both polychrome and blue ware. His monogram resembles very closely that of Lowys Fictoor, but frequently the initials of one of his foremen, he had three, van der Kloot, J. Verburg and C. Kloot, serve to distinguish



FIG. 28. BOX, BLUE AND WHITE.
Height about 5 in. XVIII Century.
Metropolitan Museum of Art.



FIG. 29. SUGAR OR SPICE BOX,
BLUE AND WHITE.
Height about $5\frac{1}{2}$ in. XVIII Century.
Metropolitan Museum of Art.



FIG. 30. BLUE AND WHITE DELFT.
From the Frome Collection.

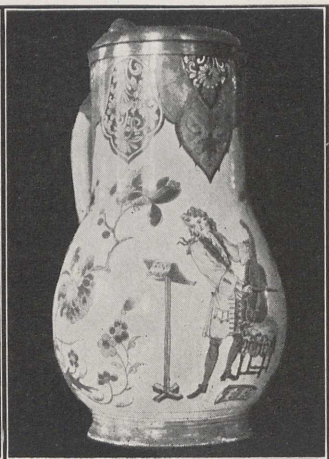


FIG. 31. FLAGON, OBVERSE AND REVERSE.
Marked Pynacher. 1672. Rijks' Museum, Amsterdam.

MP

PIETER PAREE.

Pieter Paree, 1738, is the last name connected with this pottery, and he used the initials of the pottery combined, as his mark.

The Greek "A." 1645
(*De Griekse A*)

G
K

G. L. KRUYK.

SE
24

SAMUEL VAN EENHOORN.

Founded in 1645 by Ghiesbrecht Lam-
brechtse Kruyk, the work turned out
by this pottery was of a high class,
and included polychrome, blue in
one shade and "en camaieu." Kruyk
was succeeded in 1674 by Samuel van
Eenhoorn who worked the factory
for some years.

J. v. D. H.
23

J. VAN DER HEUL.

J. van der Heul conducted the pottery
for a time, beginning his work as
master about 1703.

ITD
DEX.
11

JAN THEUNIS DEXTRA, JR.

Jan Theunis Dextra, Jr., made master
in 1759, at one time owned this pot-
tery and put forth fine examples of
polychrome and blue. He used a
variety of marks, the letter "A,"
the two marks given, and frequently
a "D" with a figure below. His
ownership does not seem to have
lasted long, for in 1765 Jacobus
Halder succeeded him. While
Dextra used the pottery mark "A"
only occasionally, Halder almost
always employed it.

A
IH

JACOBUS HALDER.

The Double Jug. 1648
(*De Dubbelde Schenk Kan*)

D.S.K.

S. VAN BERENVELT.

While 1648 is given as the date when "The Double Jug" pottery was opened, and the name of Samuel van Berenvelt connected with it, nothing definite is known of his work though the mark given is attributed to him.

WV W

A. VAN KESSEL.

**VF
3
FDK**

LOWYS FICTOOR.

I K

JACOB KOOL.

**G d K
H d K
1721**

G. AND H. KONINGS.

Amerensie van Kessel, 1675, is the next proprietor, using various combinations of his initials, and he was followed in 1689 by Lowys Fictoor, who settled in Delft and became one of her most famous potters. He was chosen syndic of the Guild of St. Luke many times, and his work whether in plain blue or the more showy "Japan taste," his favourite, was always noted for its elegance of design and execution. Besides his initial letters combined, often with a figure 2 or 3 added, he sometimes used the factory mark, D. S. K., or merely D. K. He was succeeded in 1714 by Jacob Kool, in which period "The Double Jug" continued its former excellence. He was succeeded by the Konings, Hendrick and Gillies in 1721. They used either their own initials or the factory mark.

DSK

T. SPAANDONCK.

The deterioration of Delft ware marks the period of Thomas Spaandonck who was master in 1764, and used the factory mark to sign his work.

The Old Moor's Head. 1648
(*De Oude Moriaans Hooft*)



A. DE KOOGHE.

Abraham de Kooge came to Delft among the other skillful workmen attracted there, and joined the Guild of St. Luke as an oil painter in 1632. He was evidently attracted by the profitable work done at the potteries, and opened a factory, several authorities giving 1648 as the date. He never signed his work with his name, but used a shield with a cherub's head above, and a date.



J. WEMMERS HOPPESTEIN.

Jacob Wemmus Hoppestein succeeded him in 1661, and continued the excellent work put out by Kooge, which was remarkable for its beautiful blue, and excellence of its glaze. Historical scenes with polychrome borders were some of their most popular work, and are still to be met with in public and private collections.



R. HOPPESTEIN.

In 1680 Rochus Hoppestein succeeded to "The Old Moor's Head," often adding to his initials the crude drawing of a head.



ANTHONI KRUISWEG.



G. VERSTELLE.

Anthoni Kruisweg owned this pottery in 1759 and continued the excellent work associated with the name of "The Old Moor's Head," still using the borders which had long been famous. His signed work is much in demand among collectors, and his mark was merely his combined initials. The decline in the making and decoration which began to be felt by 1760 did not pass over "The Old Moor's Head." The work of Geertruy Verstelle who owned the factory in 1764 shows this decadence. The many specimens to be found with the initials "G. V. S." are far less attractive in every way than the earlier output. These letters may be in Roman characters, in script of different sizes, and are found occasionally accompanied by a figure.

The Peacock. 1651
(*De Paauw*)




C. J. MESSCHERT.



DAVID KAM.

"The Peacock," a small factory, was opened in 1651 by Claes J. Messchert, who produced much ware signed with the factory mark. It is difficult to distinguish the work of the individual members of this factory since they never used their own initials, but the name of the factory only. David Kam suc-

paain
1740

JACOB DE MILDE.

ceeded to "The Peacock" in 1701, Jacob de Milde in 1732. The factory was closed in 1790.

The Claw. 1662
(*De Klauw*)


150

C. VAN DER HOEVE.

LVS
B.V.S
1702

L. VAN SCHOONHOVEN.

KV

C. VAN DYCK.


LS

L. SANDERS.

This factory, one of the most famous, remained in existence nearly two hundred years, opening in 1662 under Cornelis van der Hoeve. The factory mark is the rude drawing of a bird's claw, and is often found on excellent pieces of Delft, generally with decoration in blue. Many wild scrawls are made to answer for the claw in this first period, some of them have figures, such as "8," "60," "120" and some have also rude letters, though it is not known what workers they belong to. Lysbet or Bettina van Schoonhoven came into possession of the factory in 1702 and signed its produce, which still continued of a superior quality. Her mark is registered, and did not vary from those given. Cornelis van Dyck was owner in 1750, and used his initials crudely drawn. He was succeeded in 1764 by Lambertus Sanders, or Sanderus. Sanders reverted to the sign of the claw for his mark, but frequently added his



L. SANDERS.

initials as well. He sometimes used a figure in addition, and a large, rude mark composed of the letters "W. K. F." is assigned to his period or a little later.



J. VAN PUTTEN & Co.

The Claw was one of the three factories combined in 1830 under the firm name of J. van Putten & Co. It remained in existence till 1850 and produced much handsome work.

The Porcelain Bottle. 1660
(*De Porseleine Fles*)



J. PYNACKER.

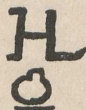
This factory is the only one of the famous twenty-eight which made the reputation for the town of Delft in the seventeenth century, that has never closed its doors, and to-day still upholds the traditions of its prime. It was founded in 1660 by Jacobus Pynacker, pupil and son-in-law of Aelbrecht de Keizer. In 1698 it passed to Johannes Knötter. For the next fifty years its vicissitudes were many, but Pieter van Doorne who became owner in 1759 held it till 1770 when Johannes Harlees came into possession. He was the first one to use the factory mark, a bottle, in addition to his initials. Dirk Harlees continued the use of the bottle as part of his mark, adding a "D" to the "H. L."



J. KNÖTTER.



P. VAN DOORNE.



J. HARLEES.

DHL



D. HARLEES.

He remained in possession only five years, from 1795 to 1800. At this date, 1800, the factory fell into the hands of a soldier named Piccardt. Under his administration and that of his daughters which lasted from 1800 to 1876, the manufacture of Delftware was entirely suspended.

It was to Mr. Joost Thooft who bought the factory in 1876 and associated with himself Mr. A. Labouchere that the renaissance of Delftware is due. Owing to the untimely death of Mr. Thooft in 1890 the factory passed into the hands of Mr. Labouchere who is now the sole owner. The present mark of the factory is given here.

The Stag. 1661
(*T'hart*)

T HART

POTTERY MARK.

JORIS MES.

SM
1725

SIMON MES.

The founder of this pottery is not definitely known, and the early mark, the name of the pottery, occurs in two forms which are given. The lower one is supposed to be that of Joris Mes who was proprietor in 1661. He made very excellent blue ware which is not uncommon even now.

Simon Mes who came in control 1707 used his initials and sometimes dated his pieces in addition.

MVB
1757

M. VAN DEN BOGAERT.

MOK
1764
HVMD
1750

H. VAN MIDDELDYK.

Matheus van den Bogaert who was a master-workman was made member of the Guild in 1714. He travelled from one pottery to another and pieces of his work dated 1757 were made when he was connected with "The Stag." His initials are also sometimes found in connection with pottery from "The Two Savages" and "The Flower Pot." The most prolific time of this pottery came under the ownership of Henry van Middeldyk. Pieces with his initials and dated, range from 1750 to 1764. He was made master of the Guild in 1760.

The Boat. 1661
(*De Boot*)

D.V. Boot
1700

D. VAN DER KEST.

W.V.D.
W. VAN DALE.

IDA.
J. DEN APPEL.

Dirk van der Kest, 1675, was one of the best-known workers at this factory and his name used in addition to the name of the pottery, taken in connection with the peculiar shade of blue he used, marks his handiwork. He was succeeded by Willem van Dale in 1707, who used his initials only. In 1759 Johannes den Appel is supposed to have come into possession of "The Boat," and he also used his initials as his mark.



FIG. 32. BOUQUETIER, BLUE AND WHITE.

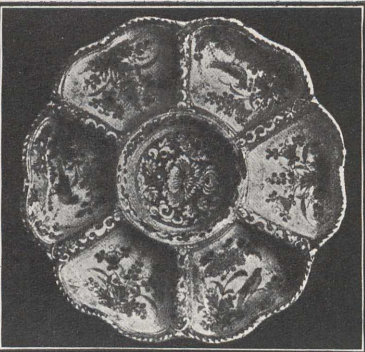


FIG. 33. VEGETABLE DISH. Marked Albertus Kiell.



FIG. 34. SCALLOPED DISH, SKATING SCENE. XVIII Century. Metropolitan Museum of Art.

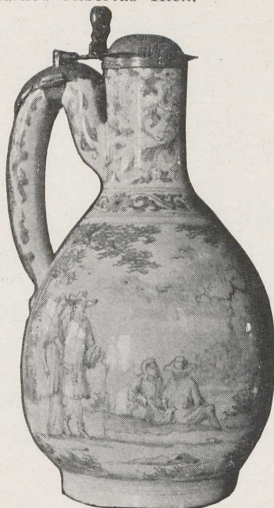


FIG. 35. COVERED JUG, BLUE CAMAIEU. XVIII Century. Rijks Museum, Amsterdam.



FIG. 36. BARBER'S BASIN, BLUE AND WHITE. 10 $\frac{3}{8}$ in. Diameter. XVIII Century. Boston Museum of Fine Arts.

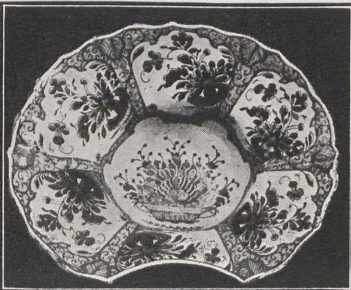


FIG. 37. BARBER'S BASIN, POLYCHROME. 10 $\frac{3}{8}$ in. Diam. Jan Theunis Dextra. 1759. Boston Museum of Fine Arts.

The Three Bells. 1671

(De Drie Klokken)

THE THREE BELLS.

The quaint marks used by the factory of "The Three Bells" vary considerably and are at best but rude triangular affairs. The factory passed through many hands and lived nearly two hundred years.

Barbara Rottewell, 1675, the wife of Simon Mes registered her mark and had a license to sell the wares of this factory. The chief output was blue and the ware was of excellent quality having a fine colour and glaze. Jan van der Laen, 1675, also worked here using his combined initials as his mark. Willem van der Does owned this pottery about one hundred years later, 1764, but by this time the decadence had set in. In the next century Jan van Putten & Co. combined "The Three Bells" with two other factories and continued them for twenty years. For their mark see those given for "The Claw."



J. VAN DER LAEN.



W. VAN DER DOES.

The Roman. 1671

(De Romeyn)

M. GOUDA.

Martinus Gouda, the first owner of this pottery, had neither the skill nor reputation of many of his cotemporaries. His marks varied much, the most familiar one is given here, and some of the others were rude "A's," "R" or F.

Reinier

R. HEY.

M

P.VM

36

P. VAN MARUM.

iX

J. VAN DER KLOOT.

Reinier Hey who succeeded him in 1697 was scarcely better known, Petrus van Marum, 1759, contributing the best work from the factory. Even his is not particularly high class, yet some of his armorial plaques are decorative and may be found in good condition yet.

Johannes van der Kloot, 1764, is the last name to be connected with this pottery, and his mark consisting of his initials are combined as given, or are used separately.

The Three Porcelain Bottles. 1671 (*De Drie Porseleine Fleschen*)

R

J. PYNACKER.

P

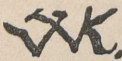
PYNACKER & KEIZER.

The Dutchman seems to have had particular faith in the number three, and used it often in the names of his potteries. "The Three Porcelain Bottles" was opened in 1671 or 1672 by Jacobus Pynacker whose name we have already seen associated with "The Porcelain Bottle." In the pottery of the "Three Porcelain Bottles" Pynacker was associated with his brother-in-law Cornelis de Keizer, and their mark, given here, was deposited at the Guild.



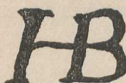
A. PYNACKER.

Adrian Pynacker was also associated with this factory in 1690 and signed his monogram like the one given, but in many different sizes, and usually in red.



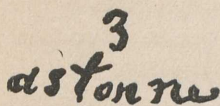
W. KOOL.

Willem Kool had the pottery in 1701 and Hugo Brouwer, 1764, was the last owner and did very choice work in blue.



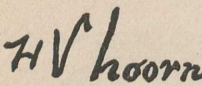
H. BROUWER.

The Three Cinder Tubs. 1672 (*De Drie Astonne*)

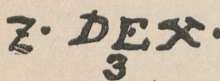


G. KAM.

Gerrit Kam at the sign of "The Three Cinder Tubs" was doing excellent work at the same time that the Pynackers opened their factory. He used the factory name as his mark with the figure 3, and occasionally his initials in monogram.



H. VAN HOORN.



Z. DEXTRA.

1759 saw Hendrick van Hoorn in possession, and very excellent work in polychrome is signed with his name. Occasionally, like Kam, he used the pottery name. Zacharias Dextra, 1720, is sometimes assigned to this pottery.

The Rose. 1675 (*De Roos*)



FACTORY MARK.

One of the most celebrated as well as one of the longest-lived of the Delft potteries was opened under the title of "The Rose" in 1675. Its founder is generally supposed to be Arendt Cosijn,



R o o s

FACTORY MARK.

H. S. I

R

F. Hesse. F.

F. VAN HESSE.

D V. D

D. VAN DER DOES.

H v D

Bosch

H. VAN DER BOSCH.

and the work is fine in colour as well as design. The earliest work is not signed with the name or initials of the worker, but with the factory mark, the three variations of which are given.

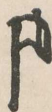
Frederick van Hesse, 1732, is usually assigned to this factory, since many of his pieces have the letter "R" in connection with the initials of his name.

Dirck van der Does, 1759, is another name which is also given to "The Rose" as one of its celebrated workers, for in addition to the letters of his name, his usual mark, he sometimes used the rude form of a rose, like the mark given above, but without the stem.

Hendrick van der Bosch, 1803, was the last proprietor before "The Rose" was absorbed by van Putten & Co., 1830. All the work from this factory either blue or polychrome is of high class.

The Porcelain Axe. 1679

(*De Porseleine Byl*)



H. BROUWER.

The name of Brouwer is closely associated with a factory opened in 1679 and called "The Porcelain Axe." Hinbrecht Brouwer the founder was succeeded in 1686 by Jan van Torenburg. Both of these men used the factory mark, an axe, to sign their work.



FIG. 38. POLYCHROME DELFT.
From the Frome Collection.

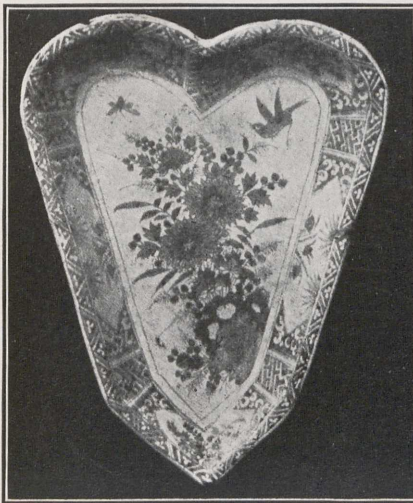


FIG. 39. HEART-SHAPED DISH.
Blue and white.

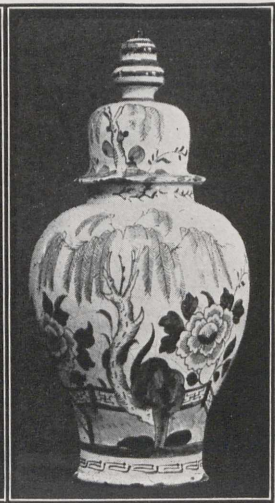


FIG. 40. COVERED JAR, CHINESE
STYLE.
14 in. high, blue and white.
Boston Museum of Fine
Arts.



J. BROUWER.

Justus Brouwer who owned the factory in 1759 sometimes used the factory mark, but more frequently his combined initials in connection with a square Oriental-looking sign. Some of the blue ware, notably that showing fishing scenes, is much sought by collectors, and has that lovely glaze for which Delftware at its best was noted.

The Star. 1690
(*De Ster*)

T. WITSENBURGH.
J. DE LANGE.

The history of this factory is an interesting one. Theodorus Witsenburgh is credited with being its founder in 1690, but his individual work is not known, so that early pieces signed with a star are assigned to him. Jacobus de Lange, an early worker in this factory, became owner of it in 1703 and used the same mark, a star, to sign his work, and upheld the fine character of work put forth by the first proprietors.



D. HOFDICK.

The next name to be associated with "The Star" is Damis Hofdick, 1705, whose work, chiefly in blue, is often of marine views. His mark is a rude "H."



C. DE BERG.

Cornelis de Berg, 1720, came into possession of "The Star" and under his care the Delft produced was of the highest class. This master's work can be found in both polychrome and blue. To the mark of the factory he added his initials "C. B." very roughly drawn, and sometimes the

1 Aalms
1731
C B
*

J. AALMIS.

outline of a leaf is added. The mark, "J. Aalms" is that of a worker in the factory during the ownership of de Berg. Some authorities state that he was foreman, and his work was of the same high class as de Berg's. After a time Aalms left Delft and opened a pottery of his own in Rotterdam, profiting by the training he had received at "The Star."

*
iB
*
iB
7

J. DE BERG.

Justus de Berg, presumably son of Cornelis, comes into possession of the factory in 1759. Two of his marks are given and on pieces signed by him you can find the same excellence that this factory had always maintained.

AK
A:K
*

A. KIELL.

Two of the marks used by Albertus Kiell, 1763, are given, and from this time on the work slowly became less admirable, in company with the decadence which was creeping over all the factories where Delft was made.

The Fortune. 1691
(*De Fortuyn*)

L V

L. VAN DALE.

The most characteristic work of the founder of this factory, Lucas van Dale, is polychrome, in which the prevailing colours used by him are olive and yellow. He

J. H. F.
 $\frac{183}{}$
int Portugal

J. OOSTERWYK.

signed his work with his initials. When this pottery came into the possession of Joris Oosterwyk in 1706 the name of the pottery with figures, or with the letters "I. H. F." in script or Roman characters, were the marks used.

P VDB

P. VAN DER BRIEL.

In 1759 Pieter van der Briel had "The Fortune" and used his initials "P. V. D. B." After his death his widow carried on the business, her mark being registered as "W. V. D. B." By this time few of the Delft potteries were doing more than a precarious business, and "The Fortune" was obliged to close its doors.

The Gilded Flower Pot. 1693 (*De Vergulde Bloompot*)

Bloompot

FACTORY MARK.

The founder of this factory with the pretentious name was Pieter van der Stroom, 1693. He marked his work with his initials, or with the name of the factory, but specimens from his hand are rare.

$\frac{9}{18}$
PVS
WVS
 1717

P. VAN DER STROOM.

In 1761 Pieter ver Burgh used the letters "B. P." for Bloompot as his mark. Doubtless there were other owners between 1693 to 1761, but they are not recorded. Matheus van der Bogaert was at one time employed at this factory, and signed his work, "M. V. B."

B P

P. VER BURGH.

The Axe. 1696

*(De Dessel)***IN·DE·DELF.****SE·VIN·KEL,****.J.D.**

P. VAN HURCH.

Little is known of this factory or its founder, Pieter van Hurch. His mark, an elaborate one, is registered, and as he is the only owner given, "The Axe" apparently had but a brief existence.

The Porcelain Dish. 1701

*(De Porseleine Schotel)***P**

J. PENNIS.

This was the first of the eighteenth century factories, and remained active till nearly 1800. Although opened in 1701 the first well-known name connected with the pottery was that of Johannes Pennis, made master in 1759. He signed his work with the letter "P." in a variety of ways, script as well as Roman letters.

Duyn

J. VAN DUYN.

G P S
1764

FACTORY MARK.

Johannes van Duyn, 1764, the next owner, used his name for a mark, and the factory mark, "P. S." with the letter "G." was used at this period. Blue and polychrome ware of a high class, was turned out of this pottery.

The Four Roman Heroes. 1713

*(De Vier Helden van Rome)***MB**

MATHYS BOENDER.

This was another small factory with a resounding name. The founder, Mathys Boender, used for a mark his initials combined.

The New Moor's Head. 1720

(De Jonge Morian's Hoofd)

IVH

1728

J. VERHAGEN.

C.B.S.

WIDOW OF VERHAGEN.

Johannes Verhagen, an artist as well as a potter, did much to restore the ancient prestige of Delftware. He used figures and flowers, and his borders, always an important part of the decoration of plates, were models of beauty. His widow continued the business, using the initials "C. B. S."

The Two Savages. 1750

(De Twee Wildemans)

MVB 1757

M. VAN DEN BOGAERT.

W V.B

W. VAN BEEK.

This factory was the final venture of Matheus van den Bogaert in 1750. He had worked at "The Flower Pot" and "The Stag," but this factory was his own. The name of Willem van Beek is also connected with this factory, but his work is of small merit and not much value.

The Two Little Boats. 1756

(De Twee Scheepjes)

A

A. PENNIS.

Like most of the factories of this period the life voyage of "The Two Little Boats" was brief, and not particularly significant. Anthony Pennis started it in 1756 and signed as his mark his combined initials. His work can be classed under the head "useful wares," bowls and dishes in the form of vegetables, a fancy copied from the English potters, being among his most successful pieces.

The Jug. 1759
(*De Lampet Kan*)

LP Kan

FACTORY MARK.

A V Keel

A. VAN DER KEEL.

We close the list of potteries with "The Jug." "The Three Cinder Tubs," and "The Savage" though given by Mr. W. P. Knowles in his list, are rejected by many collectors. Gerrit Brouwer, 1759, and Abraham van der Keel, 1780, are the two names associated with this factory. Neither of them produced work of marked merit or individuality. Brouwer used the factory mark "L. P. K." in many styles and sizes, while van der Keel used his name as well as "l pet kan," on much of his work.



FIG. 41. BEAKER,
BLUE AND WHITE.
11 in. high. XVIII
Century. Boston
Museum of Fine
Arts.



FIG. 42. BEAKER AND JUG, BLUE AND
WHITE.
Beaker 12 $\frac{3}{4}$ in. high. Jug 8 in.
high, with mark of J. Pennis,
1759. Boston Museum of
Fine Arts.



FIG. 44. PORTRAIT OF WILLIAM,
PRINCE OF ORANGE.
Diameter 10 $\frac{1}{2}$ in. Date 1750.
British Museum.



FIG. 43. CONTINENTAL AND ENGLISH DELFT.
Blue and white. Collection of Mrs. Joseph Farley.

ENGLISH—DELFT

ENGLISH DELFT

THE history of English Delft is very much less interesting than that of its Dutch predecessor. The English like the Dutch sought to copy what they thought would be a successful product, but while the Dutch copied at first hand, the English used as models the copied objects.

Like the Dutch Delft the English ware was a seventeenth century product, an intermediate step, you might say, between the crude slip wares which preceded it and the fine stone wares which succeeded it, not only those of Wedgwood, which created an entire change in the method of making cheap ware and the class of objects produced, but beginning with the red ware of the Elers Brothers, Dutchmen themselves, who had settled in Staffordshire, coming to England in the wake of the Prince of Orange, about 1690.

The making of Delftware in England was never very general, although the English potteries almost without exception began by using the familiar blue. The method of making the enamelled ware was introduced into England about 1630, since specimens which are undoubtedly English can be found dated, from that period onward. Some authorities consider that these wine jars which are dated from 1630 to 1663, never later, were made by native potters using the knowledge gained from Italian sources, for covering their coarse pottery with enamel. Certain it is that the English Delft made later, differs much from these first specimens.

To Lambeth is assigned the first pottery making Delftware in England, and it was started presumably by Dutch potters coming and settling there. Who these potters were is not recorded, the first name of which there is written record is that

of John Arians van Hamme, who, in 1671, at Lambeth, London, took out a patent for "making tiles and porcelain after the way practiced in Holland which has not been practiced in this our kingdom." Of course this use of the term "porcelain" was applied to the imitation of Chinese porcelain made by the Dutch, for at this time no porcelain was made in Holland, and it was merely an example of the wide field which the term porcelain was made to cover, almost as wide as at the present day, when there is much less excuse for ignorance.

While the use of tin enamel on a coarse body like that made at Delft was put into practice at Lambeth at an early period, it is curious that the forms of the earliest vessels were not at all English in type and decoration. That they were crude in manufacture, far less admirable than the Dutch work of the same time, the claret jug shown in Fig. 45 will demonstrate. The decoration is in blue, and the jar is but six inches high, the photograph making it look much larger.

The method employed in England for making Delftware seems always to have employed two firings, the first converting the clay into the "biscuit" state, and the second, known as "au grand feu," turning out the ware finished and decorated. In this firing only such colours were used as could stand the full heat of the furnace. Later in the century the method of applying the decoration to the finished ware was employed and this process was called "au petit feu," since a low degree of heat was used in a muffle kiln.

However the early examples of English ware were made, even if the makers were Hollanders, the product was much less admirable in every way than Dutch Delft. The body was coarser and harder. The glaze thinner and not so evenly spread, so that in some places the tint of the body shows through, and as the glaze does not become an integral part of the ware as is the case with the Dutch, it crackles or becomes "crazed," a defect you notice less often on Dutch Delft.

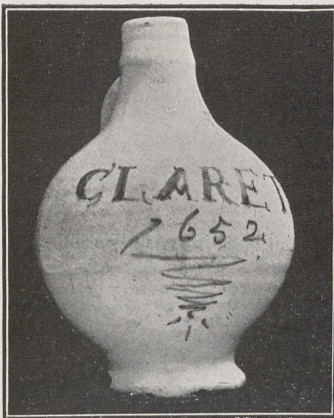


FIG. 45. LAMBETH WINE-JAR
DECORATED IN BLUE.
Height 6 inches.

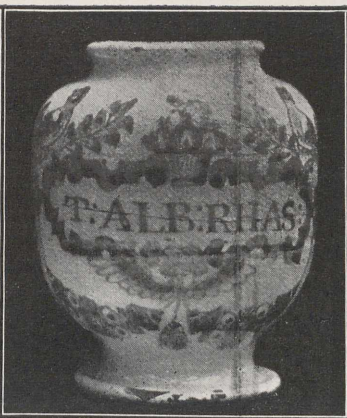


FIG. 46. LAMBETH DRUG-JAR,
DECORATED IN BLUE.
 $3\frac{3}{4}$ in. high. XVII Century.

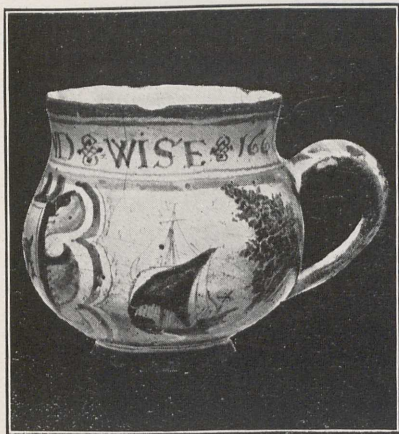


FIG. 47. LAMBETH MUG.
Arms of Leather Sellers' Guild. $4\frac{1}{2}$ in.
high. Inscribed "Bee Merry and
Wise, 1660." British Museum.

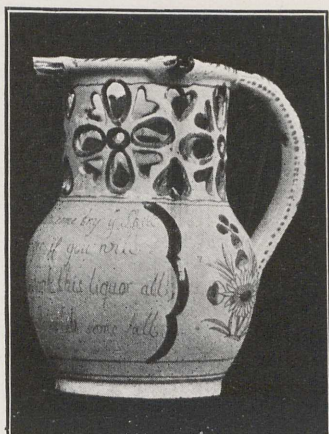


FIG. 48. PUZZLE JUG, BLUE AND
WHITE.
Museum of Fine Arts.



FIG. 49. BLUE DASH CHARGER.
William and Mary. Diam. $13\frac{1}{2}$
inches.



FIG. 50. BLUE DASH CHARGER.
Adam and Eve. Diameter $13\frac{1}{2}$
inches.

As the ware itself is less fine than that it sought to imitate, so too the decoration is not so choice. The colours are crude, the designs have not the vigour or spirit of the Dutch, for the English potter seldom seems to have been an artist, and it can be seen how his wares suffer in comparison. The articles themselves were chiefly for use rather than decoration. They were jugs for wine like the one already given, or drug jars like that in Fig. 46 which shows an endeavour to rise a little in the style of ornamentation. The jars were tiny affairs, this one is but three and a half inches high. These as well as the pill-slabs are assigned to Lambeth, as they are of earlier make than is possible if they had been made elsewhere.

It is said that at one time there were as many as twenty factories at Lambeth, in which case large quantities of the ware must have been made and distributed over England. It was not only carried by the packmen or peddlars, who were so important to the dwellers in remote parts of the country, but was also sold at the "fairs" which were held at stated periods, and where much of the "trading" for the year was consummated. The "Bartlemy" or Bartholomew Fair, held in London town itself, beginning August 24th, St. Bartholomew's Day, and lasting fourteen days, was the most important London fair. The Stourbridge was the most notable country fair, and was held on a common near Cambridge.

Defoe speaks of it as the greatest fair in England on account of the amount of goods disposed of, and their multitudinous variety. The papers of the period contain advertisements like the following, which concerns the fair held in St. Edmund's Bury: "September 28, 1730, James Herbert, Mercer and Weaver, from the Red Lion and Star, in Fenchurch Street, London, is come to his shop, the corner of Cook Row in Bury, during the time of the fair, with newest fashioned silks, gauzes, etc."

"Mrs. Johnson, from London, will be at her shop in Bury,

‘where besides lutestring, dress and strissmier hoods,’ she offered ‘elecampane, fenngreek, pickles and tumeric,’ ‘choice and common teas,’ delft and earthenware.”

There are two characteristics which are said to be peculiar to Lambeth Delft, first, a certain rosiness of tint owing to the colour of the body when it shows through the thin glaze, and second a grayish tone to the blue used in decoration. The Lambeth potters also had a fancy for using inscriptions, and jovial ones had special favour. “Bee Merry and Wise” was a great favourite, you can see it on the mug given in Fig. 47, which also bears the date 1660, and the arms of the Leather Sellers’ Guild.

From Lambeth came also that set of plates known as the “Merry Men” plates, six of them being in a set, and each plate having on it a line of the following verse :

“What is a Mery Man
Let him doo all what he kan
To entertayne his Gests
With wyne and Mery Jests
But if his wyfe doth frowne
All meryment goos downe.”

The plates are of two styles, octagonal and round, the former having the line inside a cartouche, somewhat heraldic in design. The round plates which are well balanced as to space in centre and rim, often have the line surrounded by a wreath, very simple in form, but effective. This latter device was the most popular, and many of the sets are dated. The manufacture of the “Merry Men” plates was continued for above a century, the octagonal ones belonging to the seventeenth century, the round ones, later. These plates are small in size and rely on the inscription for the decoration, which is not always blue. Indeed a manganese purple seems to have been a favourite at Lambeth, and was occasionally sprinkled on the ground as well as applied with a brush.

In addition to the drug and wine jars already mentioned, mugs, dishes, plates, candlesticks, posset pots, and three-handled mugs and jugs were also made. In Fig. 48 is a fine example of the latter. The decoration is in blue and white, and the verse reads :

“ Here Gentlemen come try yr Skill
I’le hold a Wager if you Will
’That you don’t drink this liquor all
Without you spill or lett some fall.”

The bucolic Englishman seems to have had a special fancy for these jugs which were bound to bring disaster to the unwary who did not know how to manage their intricacies.

The pill-slabs already mentioned come in the form of a shield, or may be simply heart-shaped. They usually had a hole to hang them up when not in use, and their decoration shows the arms of the Apothecaries’ Company, in blue, sometimes accompanied by the inscription, “*Opiferque per Orbem Dicor.*” The more elaborate ones may have also the Arms of the City of London.

It is now generally agreed on that Delftware was not made in Staffordshire. Occasionally some writer crops up who argues that it was, but the bulk of authority, to which M. Solon contributes is against the theory that Delft was made in “The Potteries,” as the Staffordshire district was called. This leaves Lambeth, Liverpool, and Bristol as the three places where it was made in England. To which of these places should be assigned those curious plates which have come to be known as “Blue-dash Chargers” there is no absolute certainty. E. A. Downman who has a collection of eleven of these platters and who states that there are only seventy-one of them known, frankly declares that nothing is known of their origin. Mr. Frank Freeth on the contrary assigns them to Lambeth, where it seems they should possibly belong.

The common size of these chargers is thirteen and a half inches, but some are as small as twelve, and others run to eighteen inches, in diameter. The body is rather hard and covered with a coating of tin enamel which has a greenish tone. On this the decoration is applied, the whole surface being covered with a thin coating of lead glaze. The tin enamel covers the front of the charger, the back being covered with the lead glaze only, and no other objects have been found which correspond in paste, colours and glaze with these chargers. Five colours only are used, blue, green, yellow, orange and a brownish purple. The subjects employed are historical, like the William and Mary shown in Fig. 49, and similar ones of Queen Anne, James II, Charles I and II, the great Duke of Marlborough, Duke of Ormond, Prince Eugene, Prince George of Denmark, William III, and one or two others which come under the head of "doubtful" with regard to whom they are intended for. Indeed by letters only are the persons indicated, as "W. M. R." standing for William and Mary, "D. M." for Duke of Marlborough, "C. R. I." for Charles I.

Then come floral examples, tulips being the favourite, and the biblical subjects of which Fig. 50 gives an example. These scenes showing Adam and Eve vary considerably, the serpent being treated to suit the fancy of the potter, and the fruit resembling an orange quite as much as it does an apple. The foliage is dabbed in rudely with a sponge, and about the edge of the chargers is a series of blue daubs of paint which gives the name of "blue dash" to them. The date assigned to the making of these platters is from 1665-1710, but there is no means of proving this, as they are never dated.

The value of these chargers is great, but for mere beauty they have little to commend them. They were undoubtedly made for ornament, however, since few of them show any wear, and some have holes by which they could be hung up.



FIG. 51. BRISTOL PUNCH BOWL.
Diameter 17 inches. XVIII Century.



FIG. 53. BRISTOL PLATE.
Decorated by Bowen. XVIII
Century.



FIG. 52. BRISTOL PLATES.
Bianco-Sopra-Bianco border. Diam, 8 $\frac{1}{2}$. XVIII Century. Mrs. W. D.
Northend.

BRISTOL

The claims of both Bristol and Liverpool as to relative importance in the manufacture of Delftware, have not yet been settled. The actual date of the opening of works making this ware is not known, but the credit of being the earlier in the field is given to Bristol. For the first eighty years of the eighteenth century Bristol made Delftware, till its manufacture was superseded by the more durable and popular earthenware introduced by Wedgwood.

That two factories at least were engaged in making Delft till late in the century is well known, the most important being that at Redcliffe Bank owned and worked by the Frank family till 1777 when it was moved to Water Lane. In 1784 it was sold to Joseph Ring, who ceased to make Delft about the commencement of the nineteenth century. He introduced transfer printing in his works three years earlier, but it did not serve to bolster up the waning demand for this ware.

The peculiarity of Bristol Delft is a certain shade of green which pervades the enamel, though many of the pieces are extremely attractive, and in style of decoration quite English, as for instance the punch-bowl given in Fig. 51, and which for this kind of a vessel has rather unusual decoration. The hunting scene on the outside of the bowl is in a rich blue, the trees touched in with a sponge as was the style on the "blue-dash chargers." Around the inside of the bowl is that kind of decoration known as "bianco sopra bianco" in which pure white is painted over the enamel. It is almost wholly lost in the photograph, but shows more plainly on one of the plates given later. This style of decoration is conceded to belong to Bristol alone. There is little variation in the pattern employed, which is commonly a wreath of flowers and leaves interspersed with a something which may be taken for either a strawberry or a pineapple.

Much of this Bristol ware came to America, and the two plates shown in Fig. 52 are now on the china shelves of one of the old Salem families. The plate on the left was a very popular pattern, and some specimens may be found in various museums in this country. The other plate on the right has a leaning toward "Japan taste" in its decoration, and one precisely like it is part of the famous Schrieber collection at the Victoria and Albert Museum, London. Plates like these in good condition fetch about \$20. Marked and dated ones come even higher. The plates are small, eight and three-quarter inches in diameter, on a coarse dark body which shows in the chipped places.

The decorators at the factory which belonged to Frank and then passed to Ring, were John Hope, Michael Edkins, Thomas Patience and a man named Bowen who painted the plate shown in Fig. 53. Michael Edkins retired from the works in 1760. The style of decorating called *bianco sopra bianco* was not employed on the later Bristol wares.

The second factory where Delft was made, belonged to Joseph Flower, who moved from the Quay to 5 Corn Street about the year 1777. His work is supposed to be rather better in paste, glaze and colour than the other Bristol Delft, and the pretty, little octagonal plate in Fig. 54 is assigned to his works. It was probably one of those "marriage plates" which were so much in demand at the time, and is marked on the back with the letters "E. W. Q." the E. being placed between and above the W. and Q.

I have seen a very good set of Bristol Delft, consisting of one hundred and thirty pieces, the decoration in blue and rather simple, for which the price of \$100 was asked. The very early pieces in odd shapes are more valuable, like the posset pots or ornate puzzle mugs or jugs, particularly if they have coats of arms on them.

A style of Bristol Delft plates seldom found in this country

are what are known as "Election Plates." On these were painted the name of the candidates and the year of the election. On the best of these the names and dates are printed on a reserved space in the centre, while the rest of the plate is sprinkled with manganese purple or violet colour. Tiles were also made at Bristol, and called "Dutch" or "Flemish" tiles, and were much used in dairy houses or chimney pieces. They frequently came in sets of nine, and a dog and a cat were favourite designs.

Much of this Bristol Delft came to America and is still hidden away in cupboards, classed under the head of "Delft" without reference to or knowledge of where it came from. The greenish shade of the glaze is the best mark of identification, and the pieces in good condition are of interest and value. Occasionally there are special pieces which have a history like the plate shown in Fig. 43. This was sent to Miss Maria Porter, of Rochester, N. Y., who was an abolitionist, by the Anti-slavery Society of London. This was in 1851, and in addition to this plate there was a hot water dish as well, also of English Delft. The pieces were antiques when they came, and have always been treasured by Miss Porter and since her death by Mrs. Joseph Farley, of Rochester, to whom they were left. The plate as may be seen is of a pretty, simple pattern, with a portion of the pattern in glaze, and the fine lines of shading and outline overglaze. It probably was made at Lambeth, since the glaze shows neither the greenish tint of Bristol nor the bluish of Liverpool, and as the decoration is more than usually fine and in good colour.

LIVERPOOL

The story of Liverpool Delft, though it was not so soon on the market as the ware of either Lambeth or Bristol, is an interesting one. No records are extant of its having been made

in the seventeenth century, but by 1716 it was an important industry, and a little later it is said that all merchants of note were interested in its manufacture in one way or another.

Alderman Shaw is known to have had a factory in operation by 1716, and the name of Zachariah Barnes and Seth Pennington are also connected with ware of excellent quality and decoration. As might be expected, however, the first products were of the simple articles which we have seen made at the other factories, for all the makers seem to have gone through the same steps even though Liverpool did not begin till the other factories were well advanced in their work. The little drug jar shown in Fig. 55 with its bands of blue, was made by Zachariah Barnes who was born in 1743 and lived till 1820.

While Bristol ware is conspicuous by the shade of green which appears in its glaze, Liverpool, on the other hand, inclines to a bluish tint, as characteristic in its way as the Bristol green. It has long been customary to class all high-class English Delft under the head of "Lambeth," because the best work of this kind was done there, but now due significance is given to these marks of identification.

The particular objects for which Liverpool was famous were tiles and punch-bowls. It seems as if every ship that sailed the seas, and there were many, did not consider her outfit complete unless it had one of these bowls generally made in her honour and decorated with her name. They were not very large affairs, and must have required frequent filling with the fragrant brew. The one shown in Fig. 56, has on a scroll the words, "Success to the Prussian Hero, 1759." It is but ten and a half inches in diameter, and has blue decoration on the outside and polychrome within. The festoon border on the inside is not common on this style of ware and is most ornamental.

One of the most interesting things about Liverpool Delft is that on it the earliest transfer printing is shown. Sadler and



FIG. 54. BRISTOL PLATE.
Marked "W. E. Q." 1760. Diam.
8½ in. British Museum.



FIG. 55. LIVERPOOL DRUG-JAR.
Made by Zachariah Barnes. 6½
inches high. XVIII
Century.

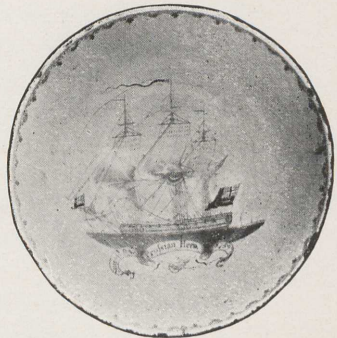


FIG. 56. LIVERPOOL PUNCH
BOWL.
Blue and colors. Diam. 10½ in.
XVIII Century.



FIG. 57. LIVERPOOL PUNCH BOWL.
Inscribed "Drink faire dont swarc." Dated 1728. 6 inches
diameter. British Museum.

Green did this work at their "Printed Ware Manufactory, Harrington Street." The process was invented or discovered by J. Sadler and the colours in common use at first were red and black. As the industry advanced, however, they used any colour ordered or desired, and so excellent was the character of work done that potters from all parts of the kingdom sent their wares to Liverpool to be decorated. Even Josiah Wedgwood used the works of Sadler and Green to have his pottery printed, sending it from Burslem by carrier to Liverpool from which place it was returned by the same means, and touched up and fired at his own works.

Sadler and Green had an excellent man named Carver who engraved for them and he was the maker of a series of designs borrowed from *Æsop's Fables*, *Bell's British Theatre*, etc. The set of tiles ornamented with portraits of theatrical celebrities became most popular, and embraced many subjects. The tiles were usually five inches square, showing the figure in the centre and having around the edge some kind of a diaper pattern, with appropriate emblems combined with it, and the name of the actor on a ribbon.

Some tiles of large size were framed and used as signs for inns or shops, others bore the coats of arms of the owners, societies or guilds for which they were made, and while the usual colour used was blue, some of the choice ones were tinted in polychrome and framed.

Sadler retired from the business in Harrington Street about 1769, but Green carried it on successfully till 1799. When the making of tiles was started and the decoration was painted on, it was done in the tin enamel and one firing was all that was necessary. But the transfer printing could not be done in this way; a first firing was required and the transfer applied to the tile after that process had been accomplished. This necessitated the use of enamel colours, and instead of sinking into the enamel as in true Delftware, they stand out clear and sharp

over the glaze, giving a less soft and charming effect. These tiles hardly need be included under the heading of our subject since they were practically its last expression.

Much more desirable in every way, to the collector, are those pieces painted by hand into the tin enamel itself, as all hand work is more to be desired than that made mechanically. We close with another of those punch-bowls which made Liverpool famous, Fig. 57. This one has printed on the reverse side the favourite motto, "Drinke faire dont Sware," and the date, 1728. It is rich in colour and pleasing in design, showing no leanings toward either Dutch or Oriental influence, and can well be taken as a specimen of English Delft at its best.

There were practically no marks on English Delft. Sometimes the name of the town where it was made is rudely written on the back, and as in the case of some of the tiles, the signature of the designer is put on in the lower right-hand corner. The only way really to discriminate between the different kinds of English Delft, is by means of the glazes, Bristol being of a greenish cast and Liverpool bluish, while Lambeth ware is generally of a higher class than the other two, both as to potting and to colour.

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